

U OF A GRADS HELP ICE HOCKEY NIGHT IN BRITAIN • PAGE 8



METALLICA

A HEAVY METAL LOAD OF AN INTERVIEW
Cover Story by Steven Sandor • Page 15

PUSS N' BOOTS

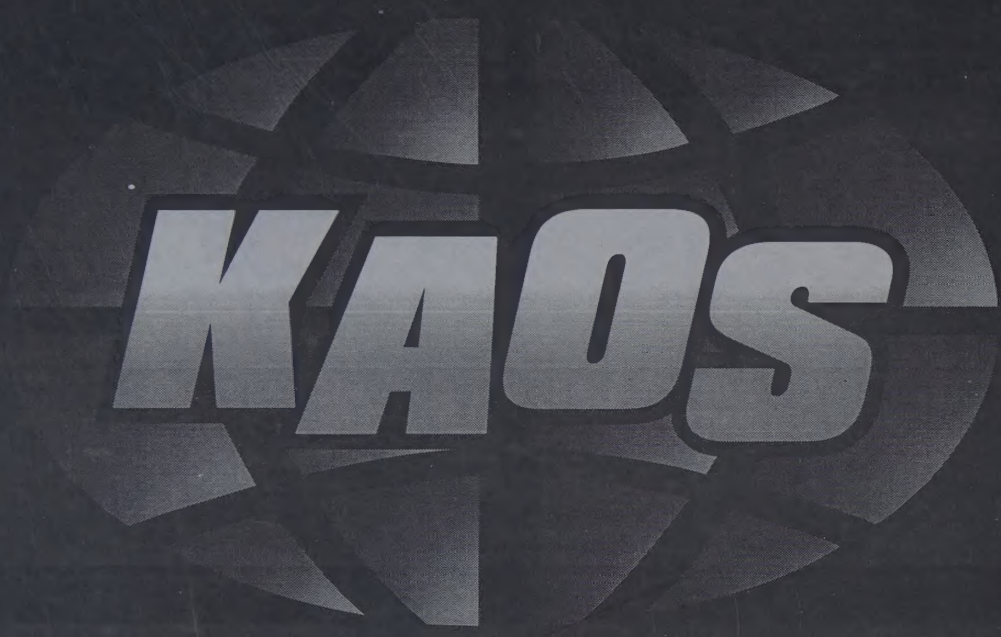
DESIGNERS STAGE ANIMAL SHELTER BENEFIT

Fashion by Ryan Greenwood • Page 10

ANDY GARCIA

NIGHT FALLS ON CUBAN HEARTTHROB

Movies by Dan McLeod • Page 24



KAOS

is imminent.

JUNE '97 WEST EDMONTON MALL



FINDER

Page 4 • Opinion

Vue columnist Brad Willis displays some real empathy for Reform Leader Preston Manning this week—he offers some helpful advice on how a hopelessly unilingual anglophone can learn how to speak French.

Page 11 • Books

Motivational speaker John Bradshaw is coming to Edmonton in a couple of weeks. His message, to understand that suffering is normal, has changed the lives of many who has read his work.

Page 15 • Cover

"Darkness, imprisoning me, all that I see, absolute horror..." Oh, sorry. We'll stop quoting Metallica songs long enough to inform our readers that our feature interview with Kirk Hammett appears in our mag this week.

Page 21 • Arts

Kayaga's form of African dancing may be seen by some as sensual but the troupe's leader assures that what they do is as natural as a two-step. The dancers will help bring African culture to the Northern Alberta International Children's Festival.

Page 25 • Film

The works of Asian-born filmmakers will fill the silver screen at the Metro Cinema this weekend. Wendy Boulding offers readers the low-down.

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The Alfred Hitchcock classic thriller *Vertigo* makes a return engagement at the Avenue Theatre this week. This newly-restored version is a must-see for all cinephiles.



California's the Rhythm Lords will kick off festivities at Brandi's Blues Bar May 27-28.

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Fillez le gaz; checkez l'huile

"All the [language] pathways are there, waiting to be used. If used, they are reinforced. If not, they atrophy and disappear forever... [That is why] second languages are far easier to acquire during childhood than during adolescence or adulthood... Despite all hurdles, people can and do learn a second language after puberty and even during adult life. Much of the population of Israel has. But it takes considerable effort, far more than it does prior to puberty."

—Harold L. Klawns, M.D., Why Michael Jordan Couldn't Hit a Baseball

BY BRAD WILLIS

One of the most spectacularly broken promises made during the 1993 election campaign was Preston Manning's promise to learn French.

When the French half of the 1997 leadership debates came around, Manning was reduced to croaking out his sincere apologies in one pain-

ful sentence of laboriously-rehearsed French before being relegated to the linguistic sidelines.

In the age of the renegotiated contract, voters seem ever more tolerant of politicians who break promises during election campaigns. Last year, Sheila Copps called the Opposition's bluff and resigned not only her Cabinet post but also her seat—as she'd promised she would do if the Liberals didn't abolish the GST. She was accorded no points for reviving a stern code of antique honor. Opposition yammering simply shifted ground. And rightly so. Copps herself has never been known for extreme political delicacy but there is a stronger argument. Namely: there never has been such a code of honor, in any democracy.

Politicians have been lying since the days of Greece

The Athenians, for example, started the whole thing by forgiv-

ing that charming traitor Alcibiades, despite his spectacular recidivism. Since then (circa 400 B.C.), politicians have kept making and breaking promises and have been routinely granted amnesty by amnesiac voters.

Manning's inability to fulfil his promise to learn adequate French inevitably means that the Reform Party, despite his efforts to make it a national party, can never aspire to be more than a sort of *Bloc ROC*. It can do no more than represent the narrowly-conceived interests of the Rest of (English-speaking) Canada in a manner analogous to the way the *Bloc Quebecois* represents Quebec separatism. In the long run, this should be fatal for the Reform Party, since most of us, as Manning obviously realizes, don't want to be represented that way. That's why he is trying to break into Ontario and is at least making the gesture of running 11 candidates in Quebec.

Still, this broken promise does differ from most. Despite the po-

tentially serious consequences of Manning's linguistic deficiencies, most people rightly adopt a charitable attitude towards them. Most Canadians now understand what neurologists and psychologists have recently found the detailed scientific explanation for: although it's ridiculously easy for any normal child to become fluent in another language with reasonable exposure before puberty, it's very difficult for normal adults to become more than barely adequate.

There are a very few gifted people who have become masters of English prose even though they did not learn English until well into adult life. Joseph Conrad and Arthur Koestler come to mind. Conrad switched from Polish to English; Koestler performed the amazing feat of switching from Hungarian to German to English. However, both men retained very heavy, almost impenetrable Eastern European accents. Koestler had a sharp ear for dialogue and was very self-conscious about his thick accent but there was nothing he could do: the neural pathways had long since closed.

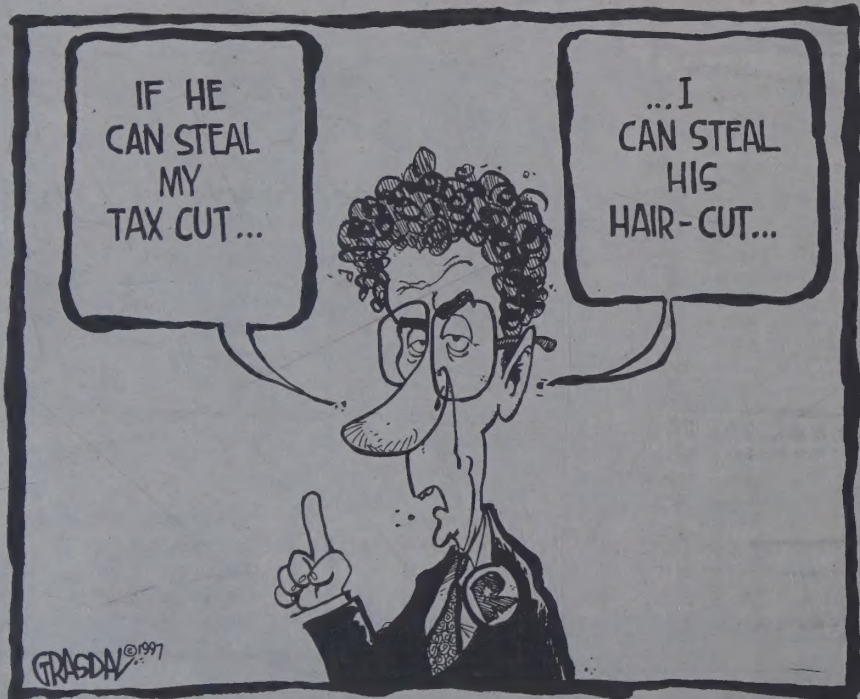
Adults: Can't learn a second language or program a VCR

According to Dr. Harold Klawns, whose general conclusions are cited in the quotation prefacing this column, American studies of how Chinese and Korean immigrants learned English showed that up until puberty, almost all children learned correctly with no accents at all. But:

"After puberty, the acquisition of English became harder. Between puberty and age 17 it was moderately, but significantly, more difficult and after that it got even harder. Between puberty and 17, some accent usually remained. After 17, there was almost always a definite accent and one that sounded foreign to anyone who learned English before puberty, including the immigrant's own family members."

It's amazing how many Canadians falsely claim to be bilingual. Quebeckers, for example, often whine about how they're forced

Willis continued on page 7.



Private hospital just reeks of conflict

BY LESLEY PRIMEAU

Call me crazy but I do believe I smell something in the air. I can't seem to put my finger on it quite yet but I'm certain if I just stand downwind for a while that familiar fragrance will come back to me. Let me see—maybe if I conjure up some memories gone by...

Picture it: January-ish 1996, a good time for media hacks and a bad time for Tories. It's coming back to me... Wait—there it is, that familiar whiff. Let's see if I can hear the conversation replaying in my memory banks: "a lot of people may find it hard to believe [but] I just do not discuss my private affairs."

Yup, that was the comment made by Colleen Klein when Albertans wondered how an unsophisticated investor, such as she, could buy shares in Multi-Corp at a buck each (at the time they were

worth \$1.62) without any money up front and without chatting it up with hubby, the Premier.

Wait, there's another whiff coming. Picture it, 10 years earlier, Ottawa. Let me see as I focus on another conversation... Oh yes, there she is—Noreen Stevens, wife of Sinclair Stevens—then-federal Tory cabinet minister, telling a judicial inquiry into conflict-of-interest charges against Sinclair that no, no, they never engaged in pillow talk. As a matter of fact, she didn't even know the name of his department, nor what kind of business it did and they never discussed finances. Uh, huh.

What is that whiff? It has a certain similarity—I've recently had that fragrance pass my nostrils. Wait, it's coming to me. Picture it, early spring—no, late spring—1997. Another good year for media hacks and a strange year for yet another troop of Tories.

Who is that I see? MLA Jocelyn Burgener. What is that she's commenting on? Oh, yes, the Health Resources Group Inc. They're about to open Canada's first private hospital (but not really, if you ask a Tory) and one of the shareholders is none other than Peter Burgener, who happens to be a director of the company. Rest easy now, folks, Ms. MLA says she knows nothing—they don't discuss his HRG biz.

Is it just me or is there an unwritten rule that says when you become a Tory, pillow talk is *verboten*—as in, it ain't done? Is it reasonable for us to assume married folks, after a hard day at the office, don't settle on the shoulder they lean on most and spill the beans? Guess not—if you're a Tory.

Gracious, Aunt Tilly! Here comes another whiff of that all-too-familiar fragrance. Uh-oh, this one has a bit of a twist to it. Listen

close—why look, it's the Premier himself, some two weeks after we get the "spin" story about the broken ribs. Remember that story about falling in the hot tub, not realizing the pain for a couple of days, yadda yadda. Well, the fall must have affected the premier's ability to "just Ralph" with the folks 'cause now he's saying he reached for a towel, tipped the picnic table (how light are they anyway? Could be a safety concern here), it fell on top of him and that's how he got those *five* busted ribs. He must have forgotten the pain until late that same week. Of course! Now that clears up everything—not the preferential treatment of course—but that's another story.

When asked if he'd possibly had "one too many" which might have led to the table-tipping fall, he said "course not—just ask my wife." Apparently, that they discuss!

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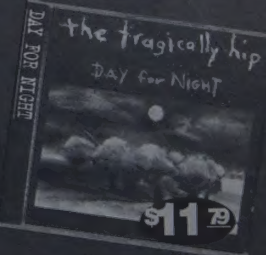
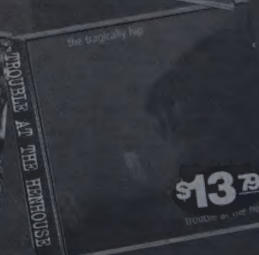
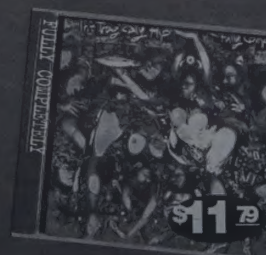
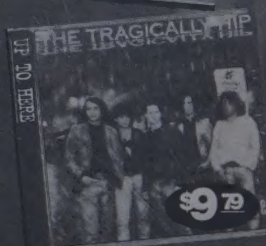
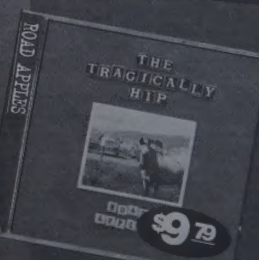
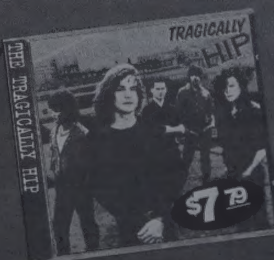
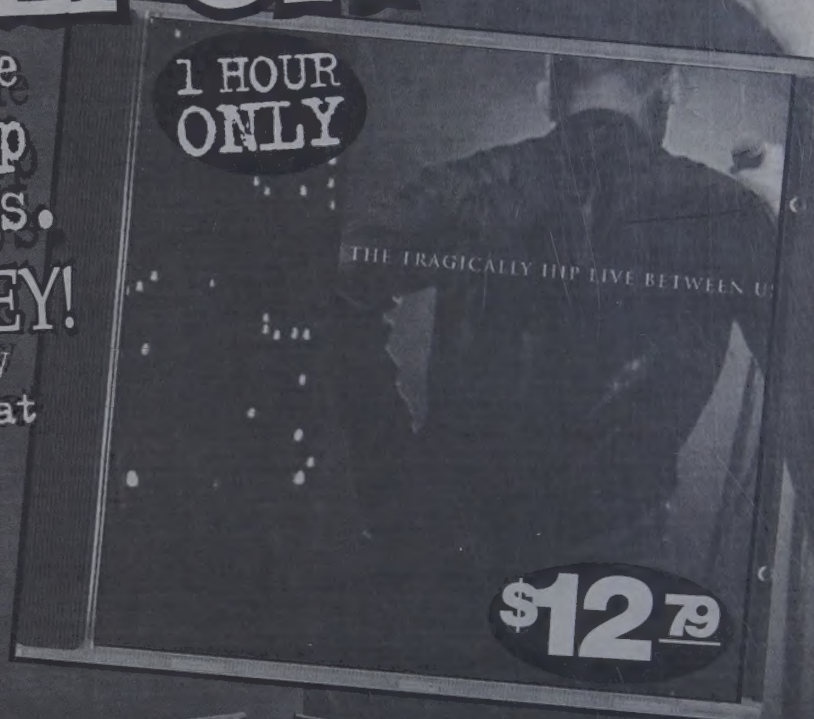
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Diary turns out to be a painful tale

Humor columnist stumbles upon an anonymous journal

BY JARON SUMMERS

I found the following page blowing down the street. Looks like it's from a diary. I have no idea who the author is.

A rough week. Last Monday had the hot tub filled and the beer delivered.

Reworked part of my speech for Thursday. Don't know where Monday went.

Work. Work. Work. No time to return the calls from the Alberta Medical Association (Doesn't matter how much money the MDs of this province make, they still want more. What happened to the healing arts?).

Tuesday. Thank heavens the hot tub was bubbling. Kicked back with a couple of brews and stripped down. Nothing like a hot tub after a hard day.

Just as I was getting out of the water, lost my footing. Felt something snap or crack or pop. Maybe I'm turning into a Rice Krispie. Ha. Ha.

Another beer and settled back in the hot tub. Wouldn't you know it? Slipped again. Then while I was searching for iodine, I tripped once more. Landed on my ribs again. Ouch.

Wednesday. Woke up with a pain—like I'd just lost an election. Called U of A Hospital. Put on hold. Where is everyone? You'd think they'd have sense enough to know I'm the wrong guy to cross swords with. Can you believe it? Some male nurse who wouldn't give me his name hung up on me. I drove over to the Misericordia Hospital and they told me to come back in 48 hours and when I got back to the parking lot my car had been towed.

Worked on my speech for tomorrow. Couldn't seem to get my breath. Felt like I was having a stroke or something. Left side of body very stiff.

Stopped at a couple of emergency Medi-Centres. Couldn't even get someone to take my blood pressure. Told me where to buy Aspirin. Starting to worry... feels like my lungs are in a vice.

What's with the drugstores? None had Aspirin for sale. I pointed out to the pharmacists that there were Aspirin boxes on their shelves but was told that these were empty.

Hey, are you going to measure my heartbeat or what?

Finally got through to Social Services Minister. He got me into the cardiac ward at U of A. What I

couldn't figure out—if you complain about intense chest pains, why is it necessary to submit to a series of examinations by a team of proctologists? Proves what I've been saying all along. Too many doctors. I mean, what is the point of having a series of painful and repeated probes (using the oddest and largest implements I've ever seen) for a chest pain? Doctors should have dealt with my upper body.

I'm on record many times for advocating that we cut back on health care... surely no one could have interpreted this as shutting down all hospital elevators. It's crazy (and really hurts) having to climb 12 flights of stairs to meet with another doctor who I was told was an expert on chest pain. Turned out the guy was a gynecologist. Why talk to a gynecologist about cardiac arrest?

By the time I got home, one of my staff had been able to buy some Aspirin. Apparently lots of it for sale. I suspect that there may be some kind of conspiracy against me... tempted to go to the media with this.

I figured that another hot tub might ease my increasing chest pain. Well, I fell again. I have taken all the Aspirins. Now constipated. This may have been caused by the Aspirins or what that team of rascal proctologists did. I'm going to get to the bottom of this (Ha, no pun intended, at least I haven't lost my sense of humor).

Returned calls to the Alberta Medical Association. I've always said—it's not a question of funding. It's a question of competence.

No matter how many times I called, no one answered. Could they have call display? If they do, then they're in on this crazy conspiracy. I limped to a pay phone and got through right away to the Alberta Medical Association.

A conspiracy is afoot

I am now absolutely convinced there is some kind of conspiracy because when I complained about my chest pains the line went dead.

Could also mean that the phone company may be ganging up on me. Tomorrow, I'm going to introduce a bill to thin out those jerks just like I did with those so-called medical healers.

Advised by staff not to do this. Press would have a field day.

Gosh, my chest hurts.

Sure hope I'll be better by the time I give speech tomorrow. Wouldn't want to collapse in front of all those people...

My God, what if these medical hyenas somehow got me into a hospital overnight? Got to get more Aspirin or something stronger soon.

When Jaron isn't reading people's private diaries, you can find him at <jaronsumm@AOL.com>.

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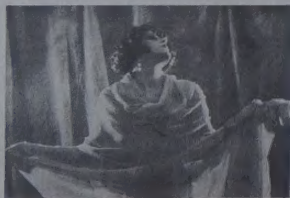
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Willis

continued from page 4

to learn English (I wonder how they'd like to be Swedes or Icelanders who are forced to learn five—that's right, five—foreign languages to get a high school diploma). But years ago, when I worked for a few months as a salesman in Montréal, I found to my surprise that hardly anybody who owned or worked in the little East End grocery stores and convenience stores could carry on a conversation in English. Fewer than three out of 10 Quebec francophones were functionally bilingual in the '70s. Since then, separatist governments have purposely choked off resources for instruction in English, so the situation is probably growing worse.

There are many fewer bilingual anglophones—probably no more than five per cent or so—but there must be at least another five per cent of bluffers. The proper translation of "Oh, I speak fluent French but [self-deprecating laugh] I speak Parisian French. I can hardly understand Quebec French," is, "I'm bluffing. I don't speak French."

There is a considerable difference, it's true—but less difference than between, say, an Oxbridge accent and one from Newfoundland or Oklahoma. It's just a question of letting your ear get accustomed to a different accent—like the drawing *Montréal* for *Montréal*, or *cb'pô* for *je n'suis pas*—and picking up slang phrases (Parisians, too, have an *argot* which is, for me at least, harder to decipher than *joual*).

Two-thirds ne parle pas anglais

If more than two-thirds of the *Québécois*—who not only have every practical incentive to become bilingual but are in an environment where they have easy, instant, free access to English-speaking culture—never learn how to speak English, what hope is there for a Western Canadian anglophone adult to learn French or Spanish?

Prolonged—though admittedly unscientific—observation and experiment convinces me that neurology is not necessarily desti-

ny. True, if you try to learn French or any other language as an adult you will probably have a thick accent. So what? Canadians are not, by and large, snobbish about accents or even about grammar. If anything, there's a bit of reverse snobbery: to speak "too well" is to risk being thought an eccentric or a show-off. Better still: although we probably do not devote anywhere near as much ingenuity and money to adult language instruction as to (say) initiation into the higher mysteries of how to play golf or tennis, it is getting easier and easier to learn foreign languages, even if you don't get a chance to speak them regularly. Here are some tips that have worked for me—and (who knows?) might work for Preston:

If it's no fun, don't do it: this may sound like a lazy man's advice. It isn't. Swotting and grinding away at learning another language may give you a feeling of virtue but is a waste of time. If you are bored you won't learn anything anyway. Telling yourself that you simply *must* work about as well as telling yourself that you simply *must* drive that golf ball 220 yards.

When studying by yourself: watch shows you enjoy and are able to follow even if you lose the thread. Watch movies you've already seen (and enjoyed) in English and rent the video so you can rewind it if you are so moved. If you like hockey, watch the hockey game in French. If you like music, get the lyrics to Robert Charlebois, Gilles Vigneault, Céline Dion or whoever you like and bellow along in the car. If you like poetry, memorize your favorites and declaim them as you walk the dog. Watch kids' shows, especially cartoons (I learned this trick from some of my in-laws, who were forced to relocate to Venezuela after a revolution and quickly picked up the basics of Spanish by this method). Watch the news—they speak slowly and have good illustrations. If you want to read something in a foreign language don't use a dictionary, just get an English translation. Read through a chapter, highlighting what you don't understand and then go through it in English. That saves you hours of slogging and means you can

enjoy what you're reading. There are a lot of Penguin or Bantam "dual-language" books that make life even easier. Use visualization—it works in sports: imagine yourself in a situation where you'd use the phrase you've just read and then role-play it.

Don't be afraid to quit

The moment you get tired—and not an instant later—quit and do something else. But do a little every day, even if it's only a minute or two.

When learning how to speak: the right attitude is that of a five-year-old. Relax. Forget about making an idiot of yourself in public. Don't worry about whether you're making stupid grammatical mistakes. Just try to make yourself understood. Don't be embarrassed if you have to mime or draw a picture—or even if you stutter, go dry or have to resort to some circuitous phrase to describe common nouns that any idiot ought to know: "*cette petite machine qu'on emploie pour les vêtements, pour les rendre propres et...*" (desperately miming) *FLAT... et... sans... um, WRINKLE* (an iron). It takes a little courage but you will find that rather than sneering at you or being impatient with you, people almost invariably go far out of their way to be helpful. Most actually enjoy helping you with your pronunciation and grammar.

What's the French word for "puck?"

Don't worry about throwing in English phrases or "frenchifying" English words. Francophones unselfconsciously do that all the time. The odds are good that you'll stumble on a cognate, a word that means roughly the same in French and English. You'll develop a knack for this. This is thanks to *Guillaume le Conquérant* and his goons, who forced all the educated people to speak French for a few hundred years after they conquered England in 1066. Anyway, even if you guess wrong—for example, it's *un ordinateur*, not *un computeur*—odds are you'll be understood.

Ask questions. Don't bother sit-

ting in a restaurant in Chicoutimi racking your brains and thumbing through your pocket dictionary to see if *un rôti* is the right word for "toast." Just ask, "*Que veut dire, 'toast'?*" (the odds are 10 to 1 that the waitress will holler, "*Deux toasts!*" to the cook). The first time I took my vehicle into a gas station in Montréal was disconcerting. I

wanted my oil checked and my gas tank filled. To my best textbook request, "*Veillez vérifier l'huile et remplir l'essence, s'il vous plaît,*" the attendant first replied with a puzzled "*Quab? J'comprends pô!*" Then a light dawned as I mimed what I wanted: "*Ab! Ab! J'comprends! Fillez l'gaz et cbez l'huile!*"
Vas-y donc, Preston!

My speed dial and the killer inside me
Vue from the top

Have you ever watched a movie like *Grosse Pointe Blank*, *Pulp Fiction* or *The Professional* and wondered what it's like to be a hitman—what it's actually like to pull the trigger on a professional score?

Sure, there are laws against that sort of thing. No one except a Bre-X investor or a card-carrying New Democrat would have a death wish massive enough to want to get in the way of a black-suited hitman.

(Now, hold that thought, because here comes the next seemingly totally-unrelated paragraph. This will hopefully make some semblance of sense later in this column.)

In the '90s, nothing is as sure a sign of lasting friendship as having your name and phone number placed on the auto-dial of a fellow human being. It signifies a special place in the home of another; a spot on the telephone throne. For those out there in relationshipland (my condolences, really), earning a spot on the speed-dial denotes clearing a major hurdle to the world of "commitment."

"Lucille, how are you?"

"Oh, Graham, I'm so glad you called."

"It was easy, I have you on my phone's memory."

"Oh."

"Something wrong?"

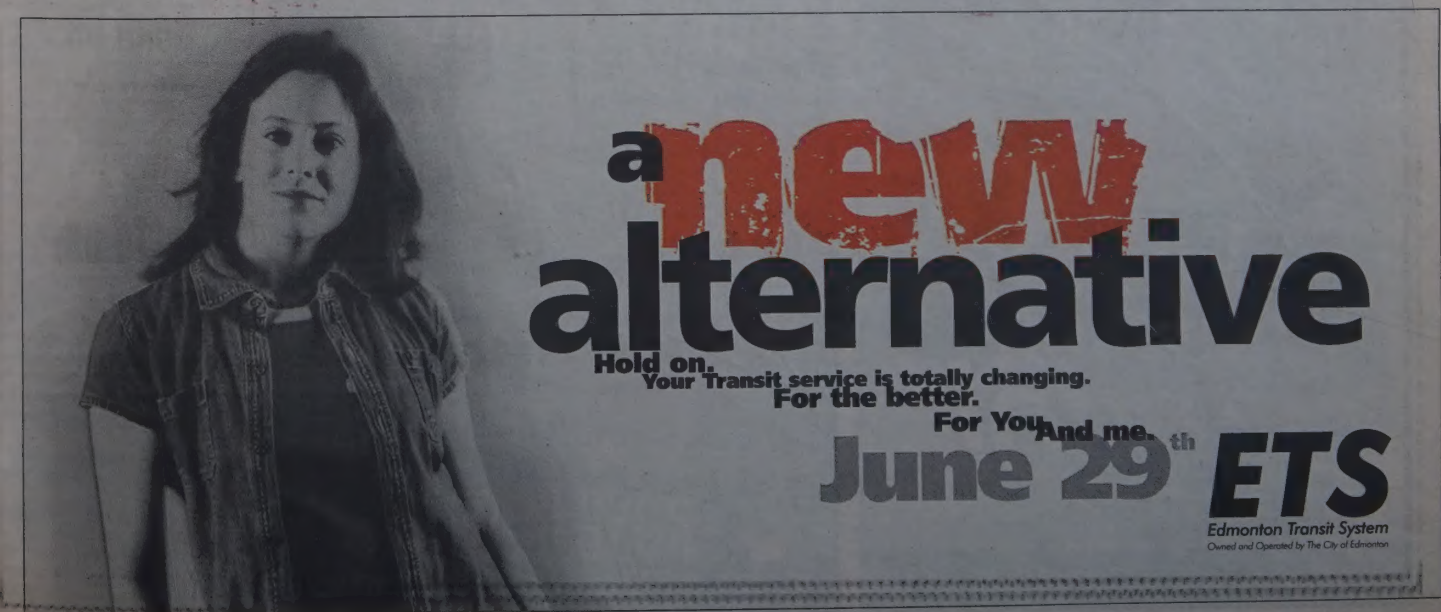
"Graham, don't you think you're rushing it a bit? Your mother's on the speed dial. So is your drug dealer. I don't think I'm ready for that kind of commitment yet..."

(Messy break-up follows. Phone break-ups are the worst kind of break-ups)

I have a phone that has a small LCD screen and a memory that can store the names and numbers of up to 50 people. So, finding your way onto my autodial isn't that big a deal. I've actually had people come over to my place and program their names into my phone—kinda like signing a guestbook, I guess.

But having that LCD screen as well as six option buttons allows me a thrill not many others have shared. I can delete someone from my phone memory, much like a hitman dusts off his quarry. Telemarketers? With just one punch of a button, I can save the number of the shillmeister who just called. Then, I can delete 'im, without ever having to return the call. How about an old friend who stole your girlfriend? Deleted, old chum. What about that once-special member of the opposite sex? As easily as it is to get on, your name can be vaporized, babe.

So, all you potential Cleaners or Nikitas out there, here's a suggestion. Got a beef with someone? Dress in your favorite black outfit, don a pair of nightshades and delete the asshole. That'll teach 'em.



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Hockey Night in... Cardiff?!?

Alberta boys puck around in the U.K.

SPORTS

BY SANDRA SPEROUNES

CARDIFF—Here's a piece of Canadian hockey trivia: what do Glenn Anderson, Doug Smill, Ken Hodge and Frank Caprice have in common?

They are four of the many Canadians who have taken to the ice wearing the colors of a British hockey team.

That's right. British. As in the Spice Girls, the Queen, soccer, cricket and—this year's Ice Hockey Superleague champions, the British Telecom Cardiff Devils.

If you haven't heard of the ISL, don't worry. Neither have most Canadian hockey players. It's not exactly what many 10-year-olds are dreaming about when they're practicing passing drills in the few hours of a winter morning. Who would want to suit up for the likes of the Ayr Scottish Eagles or Bracknell Bees when there's the Montréal Canadiens or Colorado Avalanche to aspire to?

Caprice, a former goaltender for the Vancouver Canucks, admits he had absolutely no idea about British hockey when he signed a two-year contract with the Devils last season. But it wasn't his major concern at the time.

"All I could think about was driving on the wrong side of the road," he says in all seriousness. "I was just paranoid that I was going to get killed, kill somebody or

smash the car. That's all I could think about."

Then again, most Brits don't think much about the Superleague either. Their national hockey team may have won the Olympic gold medal in 1936 (actually, it was a team of Canadians playing under the Union Jack) but this is the land where cricket players make daily headlines and soccer stars earn millions. While England's number-one soccer team can attract 35,000 fans to a game, the Devils can barely squeeze 5,000 fans into Wales National Ice Rink—and almost half of them have to stand. Ask the average Brit about hockey and he will probably think you're talking about the game played by girls in skirts.

But ice hockey—as it is referred to in Great Britain—is beginning to show signs of life. Attendance is up. Teams—including the Devils—are building larger arenas. Next season, the league will expand from eight teams to 10.

And Canadians have played a large part in the Superleague's growing success. Our boys make up between 60 and 70 per cent of the teams. Of the 24 players on the Devils current roster, sixteen are Canadian—including Hodge, a former NHL Rookie of the Year nominee, and Caprice, who played 102 games in net for the Canucks.

"I was actually going to retire," recalls the 34-year-old goaltender, who spent the previous four seasons in Val Gardena, Italy. His

"All I could think about was driving on the wrong side of the road. I was just paranoid that I was going to get killed, kill somebody or smash the car."

—Cardiff goalie Frank Caprice on living in Wales

friend Smill recommended Cardiff to him and the rest is history.

But not all are NHL heroes playing out their twilight years. Most, in fact, are unknown on the western side of the Atlantic—failing to ever make it into the high-flying world of the NHL. Players Marty Yewchuk and Doug McCarthy are former members of the University of Alberta Golden Bears. Brent Pope and Mike Ware are two players who were signed by Edmonton but seemed destined to wile away their careers playing for the Oilers' farm team.

After two seasons in Cape Breton, Pope packed it in and headed to Cardiff last year. He admits he wasn't sure if it was the right move at the time.

"I think my mom was more excited about it initially than I was," says the 24-year-old defenceman.

After a few games, his worst fears were confirmed. The standard of play didn't meet his standards. The game isn't as physical or fast as the NHL. The rinks are smaller. The goaltending is not as strong. And many teams can only make do with three lines of players.

Now, at the end of his first season, Pope is more optimistic about the British game. "There used to be a lot of broken plays where passes were broken and they just weren't able to complete three, four passes in a row. But I think the top teams in the league have brought the level up," says Pope. "I think the guys are pushing each other, everybody is trying to get better, everybody's trying to have a better team."

Despite his optimism, Pope knows how far the Superleague can improve.

When asked how the Devils would fare against an NHL team,

he responds: "I don't think it could really compete...If we fine tune some of our things here, we could probably compete at the American League level."

The standard of play may be improving but the pay still has a long way to go. "You're not going to be rich and you're not going to be able to retire after playing over here," smiles Caprice. Like a true athlete, Caprice won't reveal how much he makes but the average salary is about \$550 a week—negotiated by the player himself. Each team member also receives his own car and accommodations. For some ex-NHLers this measly sum comes as a greater shock than the slower pace of the game. Caprice says there are rumors that ex-Oiler Glenn Anderson refused to stay in Cardiff because he wasn't getting his asking price of \$15,000 a week.

Indeed, money is tough to come by in the Superleague. Ticket sales and revenues from sports paraphernalia just isn't enough. As a result, every team in the ISL relies heavily on money from corporate sponsors—and they're not ashamed of the fact. While NHL fans may think it's a travesty to rename the Saddledome after Canadian Airlines, flaunting corporate money is not taboo in Great Britain. The crest of the Devils' main sponsor, British Telecom, is prominently displayed on their uniforms. Some players also have the logos of personal sponsors emblazoned on their jerseys.

Given the lower level of pay—and play—in Britain, you might wonder why Canadian players bother to waste their time with the Superleague. It all has to do with the love of the sport versus the love of fame and fortune. Players won't get rich playing in the ISL but

they're probably having a lot more fun.

"We play for one another," Pope says of his current teammates. That wasn't the case when he played in the American Hockey League.

"Everybody back home is not only competing against the other team but you're competing against your own teammates in order to get the opportunity to be promoted up to another level. So there's so much dissension within a team, so much negativity and back-biting and you don't get the opportunity to come together and really enjoy what the sport's all about."

Caprice tends to agree with Pope's assessment. "There's not as much tension or there's not as much pettiness in the dressing room as there is back home with the salaries, what that guy's making or how this guy's playing or how this guy's treated by the management. We all are in the same boat over here."

Not only are Superleague players on better terms with each other, they are much closer to their followers than any NHL fan could imagine. After every game, members of the Devils hang out with their faithful in Gretzky's, the ice rink's appropriately named bar.

In fact, for die-hard fans of the sport, the Superleague is probably the place to be. It's wacky—complete with a "Man of the Match" post-game ceremony where a lucky player is presented with a case of beer at centre ice. It's also intimate. Because the rinks are much smaller, fans are right on top of the game. If you're not careful, you could actually make your way into the Devils' makeshift penalty box. It's smack-dab in the middle of the aisle fans use to get from their seats to the snack bar.

With such endearing facets of the sport, it's not surprising that attendance is on the rise across the league. But the question remains—will hockey ever be as popular in Great Britain as soccer or rugby? The Devils—and the Superleague—are doing their best to reach more people. The players are always making public appearances—in shopping malls, schools, bars, wherever. Perhaps even more important, fans no longer need to buy a satellite dish to watch games on television as they are now being broadcast on local channels.

Caprice, however, remains realistic about the game's prospects.

"I don't think rugby and soccer could grow and be as big as hockey is in North America. And I don't think hockey will be as big as rugby and soccer is here."

But he and Pope both plan to stick around to watch the Superleague grow. They—and the dozens of other Canadian players—know their days in the NHL are numbered. Caprice is about to enter the second year of his contract and Pope says he plans to resign. One day, he hopes to play for the British national hockey team in the Olympics.

"I would like to go back [to the NHL] now, when I'm young," says Pope.

"But unless you're gonna get a really good opportunity to get to where you wanna go, you're probably better off staying here, where you know the employment is stable."



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Coil machine offers glimpse into past

CONSPIRACY THEORIES

BY JASON MARGOLIS

We've all had times in our life when we wished we had a time machine—if only to travel back in time to get a few hours more sleep.

Of course, we would also use the machines for such noble deeds as warning our past selves to avoid stupid blunders and maybe passing along some information about future winning lottery ticket numbers. I'm sure Eddie Murphy wouldn't mind a machine right now to let his past self know that it's not a good idea to give rides to strangers.

Since the publication of H.G. Wells' *The Time Machine* in 1895, popular culture has seen a plethora of time travellers from Dr. Who to Captain Kirk to Marty McFly. Scientists have often dismissed notions of time travel, despite early prognosis of its possibilities by none other than Albert Einstein in his special theory of relativity (1905). However, in the mid-'80s, scientific reality caught up with pop culture and serious research was initiated into investigating time travel.

The sudden interest was sparked by famed astronomer Carl Sagan, who was in the midst of writing his first fictional novel *Contact* (soon to be a major motion picture starring Jodie Foster and Matthew McConaughey).

Yet another wormhole theory

Sagan needed some means for his characters to safely and quickly travel from a point near the Earth to a point near the star Vega. He surmised that a black hole just might supply that means. He realized he might have to bend the rules of physics a bit but being a respected scientist, he wanted the novel to play out as realistically as possible.

Seeking advice, Sagan contacted gravitational theory expert Kip Thorne at the California Institute of Technology. Thorne's careful analysis of the non-commonsensible equations led to his conclusion that such a "wormhole" through space could actually exist as a stable entity within the framework of Einstein's theory. Thus, Thorne cleared Sagan's conscience as a respected scientist and paved the way for such wormhole-based pop culture as *Star Trek: Deep Space Nine*.

After the publication of *Contact* in 1985, Thorne himself was contacted by colleagues who realized that such a wormhole could not only be a shortcut through space but a shortcut through time as well. This begat a mini-boom of inquiry into time travel by legitimate researchers from such establishments as the University of Oxford, the Technion-Israel Institute of Technology in Haifa and Thorne's own CalTech. Unfortunately, the mini-boom came to a crashing halt with some unkind words from Cambridge University physicist and Pink Floyd collaborator Stephen Hawking, who declared time travel an absolute impossibility.

Research, continuing onward but in a much subdued manner,

now maintains that a technologically advanced civilization could develop the means to manipulate black holes in order to use them as time tunnels. This is not entirely farfetched—a couple hundred years ago no one would have believed our civilization capable of constructing such tunnels as the underwater Chunnel.

According to the principles involved time travel could only move forward, as the tunnel would have to exist in both points in time being linked. This explains the scant evidence for any time travellers from the future having visited us already.

Travel to the past is oft dismissed as illogical due to the well-known paradox of time travel—namely, that a time traveller could accidentally (or intentionally) alter the future, causing a conflict that would wipe out his/her own existence. This paradox was best demonstrated in the film *Back To*

the Future in which the time traveller had to ensure that his parents met and fell in love.

However, the paradox is explained away by quantum physics.

According to one interpretation of quantum theory, there is an alternative history for every possible outcome of every decision ever made. This is also known as the parallel universe theory. Parallel universes are confusing issues, which is why DC Comics had to create the *Crisis On Infinite Earths* miniseries to destroy all their multiple and conflicting universes, including the ever-popular Bizarro Earth.

Hello, and welcome to your new alternate universe

If a time traveller were to somehow mess things up to the degree that they prohibited their future birth (such as by mistakenly killing

a grandparent), (s)he will merely slip into an alternate universe and continue their existence as a time traveller from another dimension.

OK, so time travel could be theoretically possible in the future but what if you want to time travel right now? Well, you can mail order a Hyperdimensional Resonator over the Internet. The Hyperdimensional Resonator—using principles similar to those that supposedly allowed the U.S. *Eldridge* to shift time in the so-called Philadelphia Experiment—consists of an electromagnet and some "time coils."

For it to work, it must be activated over specific grid points on the Earth. Appropriately, California is filled with these grid points.

Successful physical time travel has been claimed using the Hyperdimensional Resonator, including one fellow who activated it over a Montana grid point and wound up

in the old west for six hours.

Unfortunately, the device is difficult to control and is plagued by many inherent risks. Many users of the Hyperdimensional Resonator are said to have disappeared off the face of the planet, possibly stranded in the prehistoric past or the distant future.

And what of the possibility of time travellers being amongst us now? Some people believe that UFOs and aliens are visitors from our future, which would explain their obsessive interest with humans. There have been claims that one reason the Titanic sunk so quickly was the presence of several stowaways from the future who wanted to witness the great tragedy. Given this consideration, time travellers should be relatively easy to spot. Simply look over photographs of famous tragic events and see if familiar faces appear in different circumstance and times.



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Fashion fundraiser aids animal shelter

FASHION
BY RYAN
GREENWOOD

PreVUE

With the catty attitudes and dog-gone hard work needed to succeed in the fashion business, it's not surprising the industry will party for the Edmonton SPCA.

On May 26, the second annual Puss n' Boots fundraising fashion show unleashes itself at Rebar with spring fashions from Gravity Pope.

Betsey Johnson, Freshjive and Diesel are some of the lines on display with footwear from Giraudon, Fluevog and Bronx.

After previewing some of the show clothes, the overall feeling of Puss n' Boots is funky street and superfit club wear.

Retro '70s styling combined with a west-coast California influence is evident. Check out the streamlined shapes and body-conscious fit which will be on display. A youthful attitude is forefront.

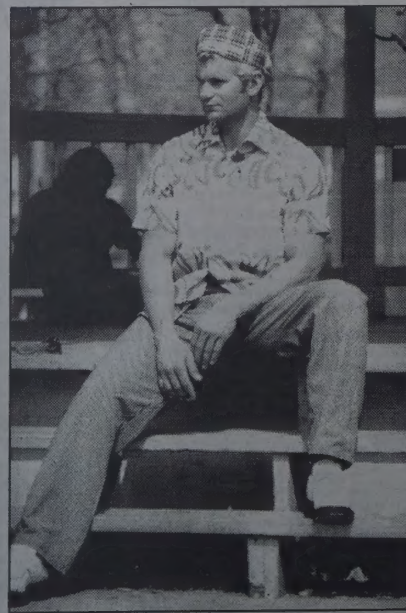
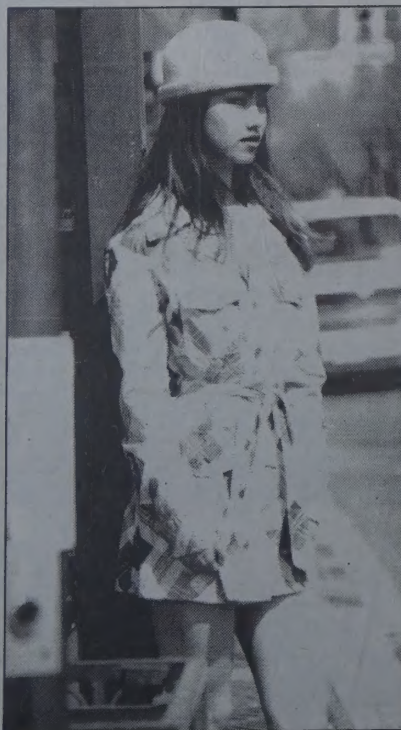
Mixing the fashions with interesting hairdos and makeup is the job of Propaganda Hair. And it's a safe bet you'll see a couple of faces painted up like our feline friends.

After the show, the Velvet Olives take the stage to fill the evening with some swinging lounge lizard sounds.

Funds raised are donated to the SPCA to improve the medical facilities and increase the level of veterinary care at the animal shelter.



Photos: Ryan Greenwood; Models: Gord and Tanya; Fashion and footwear: Available at Gravity Pope; Hair and makeup: Propaganda.



Puss n' Boots

Rebar • May 26 • Doors 8 p.m., Show 9 p.m.

Tix: \$15 in advance at Gravity Pope, Propaganda and Rebar; \$20 at the door

Motivational writer uses message to deal with personal demons

BOOKS

BY WENDY BUILDING

John Bradshaw changes lives. He's known as "North America's leading personal growth expert." His best-selling books—including *Homecoming*, *Creating Love* and *Family Secrets*—have sold over five million copies.

And for the first time in four years John Bradshaw will be making a two-day appearance in Edmonton.

"I have always been on a journey," Bradshaw admitted while speaking from his Houston home. "The work I have done has been a means of self-healing. It's easier to be honest when you go public with things. It helps me a great deal with my own shame when people come up to me and tell me my work has changed their lives."

In the late 1980s, John Bradshaw pioneered the "inner child" concept. Going back into one's past to deal with childhood scars wasn't an original idea, but when Bradshaw brought his own personal story and style to teaching the concept it became a phenomenon. Millions of people bought his books, watched his PBS series and went to his lectures and workshops.

"The whole point of inner-child work is to help people with delayed grief from hurts of their childhood. The point of the work is to help people grieve and finish it. The reason why we go back in the past is so we will stop re-enacting it. The goal is to be able to live in the present moment."

"Some people make their suffering extraordinary. Suffering is ordinary. Suffering is a part of life. The sooner we accept that life is difficult, the better off we will be."

Bradshaw was born into a "dysfunctional family" (a phrase he brought into mainstream consciousness). Abandoned by an alcoholic father, he became an academic over-achiever and a rebellious teenager. In his early 20s Bradshaw came to Toronto to study to become a priest. He went on to obtain three degrees

"I made the decision long ago for my own sanity that I would not put myself upon a pedestal. I would not create the grandiosity of speciality. I try to be as personally honest as I can and I talk to everyone the same way as I do to people in my personal life. People seem to respond to that."

—personal growth expert John Bradshaw

ality. I try to be as personally honest as I can and I talk to everyone the same way as I do to people in my personal life. People seem to respond to that."

The information Bradshaw delivers is a message of faith. He breaks down elaborate principles of human behavior and gives them to his audience in a way they can understand them and use them.

Explained Bradshaw, "Everyone wants security. Everyone wants to have a relationship where they feel someone special loves them and they love someone special. Everyone wants to go to sleep at night never feeling like there isn't someone you significantly matter to. I think it's the deepest level of human need—the need to love someone."

"People also have a passion for goodness. Even though there is a tremendous amount of evil in the world, we still have a longing for goodness."

Currently, John Bradshaw is at the beginning stages of a new book. The topic will be about virtue and goodness.

John Bradshaw's lecture "Creating Love" takes place at the Citadel Maclab Theatre June 6th. His day-long "Creating Healthy Relationships" seminar takes place June 7. For more information contact the Life Enrichment Centre: 462-4491.

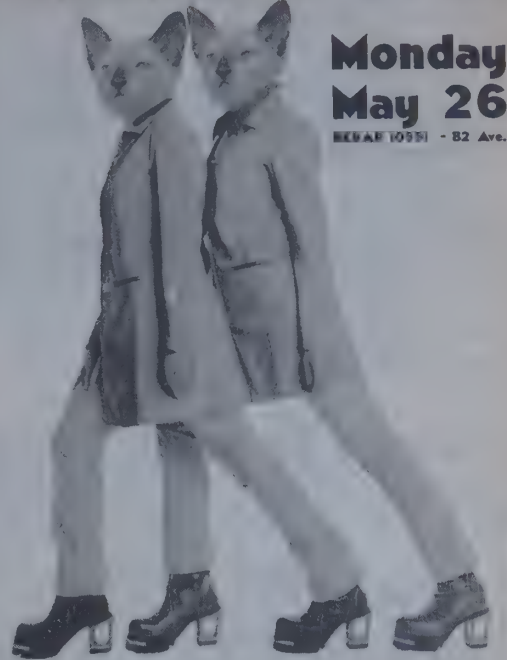
from the University of Toronto.

He defines success as "doing what you want with your life." For Bradshaw, the path to success had a few twists and turns. He unhappily went from one nine-to-five job after another. He settled upon a teaching position at a high school but was fired because his marriage was frowned upon by the Catholic church. Bradshaw then went about creating his own vocation where he would teach and the world would be his classroom. While he was jogging down a highway in Minnesota he heard a voice that said "Do my work and your financial fears will be taken away from you."

"I made the decision long ago for my own sanity that I would not put myself upon a pedestal. I would not create the grandiosity of speciality."

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GAMING

BY RUT FISHER

Last weekend's *Magic: The Gathering* Pro Tour tournament was rife with surprises.

M:TG is a fantasy card game in which players use collected decks of cards with spells and creatures to outwit their opponents. The Pro Tour was officially sanctioned by Wizards of the Coast, publishers of *M:TG*, and run by Beyond Fantasy.

By about 9 p.m., the playing field had been whittled down to eight finalists. The top two players at the time were Pete Tsitirides, 20, and Dave Brown, also 20. Brown, the heavy favorite, was in

the lead with his Ivory Gargoyle-filled blue-white deck.

But it was not to be. Brown lost in the first round of the finals to 14-year-old Ivan Lau.

The highlight of the second-last round was a grueling 45-minute game between Tsitirides and Jim Roy. At this level of play games normally take about 10-20 minutes.

The final battle came down to Tsitirides and Shaye Coleman, 19.

Coleman had a red-white "direct damage" deck, an uncommon but not unusual strategy for tournament-level decks these days. It was enough to beat Tsitirides' green/white deck.

Tsitirides and Coleman are good friends—but both enjoy tour-

naments for different reasons.

"I'm in it for the money," said Tsitirides. "I was really into it a year ago but now I just like the money and touring."

"It's the competition. I really like the competition," Coleman countered.

Coleman's been playing for three-and-a-half years, Tsitirides for two and a half. When they're not playing *Magic*, Coleman is something of a computer nut and teaches swimming while Tsitirides likes to work out in the gym.

The pair decided to split the first and second place prizes, of \$350 and \$250 respectively. Players tied for third received \$100 and \$50 went to the fifth place winners. ●

CBC offers thorough election web site

VUE Net

BY JEFF HANFORD

This is, for all intents and purposes, the first "wired" federal election campaign.

Everyone with even a tiny stake in the election, from the territorial Yukon party right up to the Liberal political machine, have sophisticated web sites promoting their platforms. In addition, the nations media organizations, all the way to Mothercorp, have put up sophisticated web sites of their own to cover these web sites. Over the next two weeks we will be looking at the bits of election information that are zipping around the Internet.

One of the logical places to start is by examining the web sites of the two largest media organizations in Canada—Southam and CBC.

The Southam site (<votes.canada.com>) offers some fairly impressive coverage, certainly in line with what it *should* be. The site lays out some of the issues surrounding the campaign, as well as giving news reports indexed by issue. As with any news organization, it offers an opinion on the campaign. There used to be a section for the voting public to offer their opin-

ion—by "piecing" the politico of your choice. The one with the most pies in the face? Preston Manning.

As well, Southam gives you a list of the ridings and the candidates in those ridings—although I found the information in this section to be hopelessly incorrect. The riding information for Edmonton Strathcona listed only the Reform, Liberal and PC candidates (when there were Green Party, NDP, Canada Action Party and Natural Law Party candidates as well).

On the other hand, the CBC site (<www.election97.cbc.ca>) was complete and accurate. The lead story changes regularly (once or twice an hour) and the lead story usually has a link to some streaming video from the *NewsWorld* site. As well, there is a section for issues and analysis, as well as party platforms, news archives, past elections, a quiz and Internet poll (Jean Charest leads the leaders with 32 per cent of the cybervotes). The candidate and riding analysis are first-rate—giving detailed information about the riding (past elections and population and so on) and links to the major candidates (*all* the candidates).

In fact, I would characterize the CBC election site as one of the premier news sites on the web. ●

Vitamin B3 may offer insulin protection

HEALTH

BY ARTEMIS STEFANO

An important diabetes prevention trial involving vitamin B3 is in the works and will include seven Canadian and 15 European centres.

Investigators at the University of Toronto and the University of Western Ontario in London, Ont. will study the effects of large pharmacological doses (three grams) of nicotinamide in subjects who have both close blood relatives with diabetes and an elevated level of islet antibodies, a predicting marker for the disease.

"This is the first randomized, placebo-controlled trial of preven-

tion for diabetes ever undertaken," says Dr. John Dupré, professor of medicine and physiology at the University of Western Ontario.

Dupré is a principal Canadian researcher in diabetes prevention. He adds that a recent New Zealand study suggested a 50 per cent prevention rate after five years. The idea is that in large supplemental doses vitamin B3 somehow protects the pancreatic insulin-secreting cells against the action of free radicals. Recent evidence suggests diabetes is a state of increased free radical activity. Diabetes may have higher antioxidant requirements.

The study is being conducted with nicotinamide or niacinamide and not nicotinic acid or niacin because of the various side effects

of the latter when used in large doses—some uncomfortable or even dangerous. One is vasodilatation, characterized by flushing of the skin, a sensation of heat, faintness, dryness of the skin and hyperpigmentation. Other symptoms include abdominal cramps, diarrhea, nausea, vomiting, anorexia, activation of peptic ulcers, jaundice, impaired liver function and hyperglycemia—decreased glucose tolerance which appears especially in insulin-dependent diabetics.

Most of these side effects subside after withdrawal of the nicotinic acid. Some can be avoided altogether by substituting nicotinamide. It is not recommended that anyone take this kind of regimen without medical supervision. ●

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Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

Bobby Cameron will play his first date in the city in several months when he rolls into Ike 'n' Iggy's at the Renford Inn on Whyte Thursday through Saturday. Of late, Cameron has been seen most frequently on the CMT music video channel, where the first video from his debut CD has been enjoying medium rotation. The video is also the album's new single and has been receiving airplay on Edmonton's **MIX 96** and Toronto's **CISS-FM**. The album's first single went into the 40s on Canada's national pop/adult radio chart, so the boy's track record should hold him in good stead second time around.

Charity of Night is somewhere around the 30th album (plus or minus) that **Bruce Cockburn** has released in a recording career that stretches back to the sunset of the 1960s. He's on tour supporting that disc at the moment, the Edmonton date of which is Friday night. He'll be in the hall that's very familiar to him, the **Myer Horowitz Theatre** in the University of Alberta Student's Union Building. Cockburn's played shows for more than 20 years in that venue, so by now he probably doesn't need those roadies with the little flashlights to help him find his way to the stage. Friday he'll play two back-to-back shows, so decide whether you want to go to the 7 p.m. or the 10 p.m. show before you buy your tickets.

The family that plays together—well, at least some of them tour together. Sax legend **Eddie Shaw** brings his band the **Wolf Gang** into the **Yardbird Suite** for shows Friday and Saturday night. The **Wolf Gang** includes Shaw's son **Vaan Shaw** on guitar. Shaw's blues are a great melange of jazz, Mississippi dance hall jump, West Side Chicago and Howling Wolf-inflected sounds that he delivers from a combination of tenor and alto saxes plus harmonica. The show starts at 9 p.m. both evenings.

Winner of the "Best Named Gig" award this week goes to the U of A's Department of Music. Friday night they're staging a fundraising cello concert at **Convocation Hall**. The intent is to raise money to send four U of A students to the **World Cello Congress** in St. Petersburg, Russia in July. The name of the gig? "To Russia With Love, A Cello Extravaganza." Excellent!

He may be forever fated as the answer to the trivia question "Name a post-Ozzy Osbourne lead vocalist with **Black Sabbath**," but **Ronnie James Dio** has had a small but solid career both before and after the time he spent with Birmingham, England legendary metal export. Dio will be at the **Thunderdome** Friday night to recap his career for his Edmonton fans.

A page of Edmonton music history is turned this weekend as the **Edmonton Symphony Orchestra** performs at the **Jubilee Auditorium** for the final time. The ESO will move into its

new digs at the **Winspear Centre** this fall, so Saturday and Sunday are the last juke gigs the ladies and gentlemen of the Symphony will play. Given the, um, "compromised" acoustics of the hall, that probably isn't going to be something many of the orchestra's members are going to miss. The ESO is, however, going out in style, by performing the same program they played on its first engagement in the then-brand-new Jubilee Auditorium (Apr. 29, 1957, for those of you playing the home version of the **Music Notes** trivia game). That includes selections from Wagner and Beethoven's Fifth Symphony with guest Russian violinist **Boris Belkin**. If you're laying out for the Sunday show (the last of the last, as it were) you'll have the opportunity to sign a score of the Fifth that will be placed in the time capsule at the Winspear Centre to commemorate the ESO's move to sonic nirvana.

It'll be a night of pop nirvana at the **Rev** Saturday as Edmonton's **Molly's Reach** and Calgary's **Chixdiggit!** play a double bill. The Reach has spent much of the last few months writing new songs for a new CD. **Chixdiggit!**, meanwhile, has bounced back from the hissy fit that **Sub Pop** records had at the beginning of the year when it dropped the Chix and Halifax's **Jale** from its roster. **Chixdiggit!** has landed on California's **Fat Wreck Chords** and has already been down in the Golden State tracking songs for its next release. Take that, Seattle!

Meanwhile, harking back to a time when Seattle was known only for the rusting Space Needle and massive quantities of rain, **Quiet Riot** will bring 1980s-era pop/metal back to life for a few hours Sunday night. The band will be at the **Thunderdome** for one show. **Quiet Riot** is living proof that what goes around comes around, having made a large part of its reputation covering songs from 1970s British glam-rock champion **Slade**. Is the fact that **Soundgarden** broke up and all these '80s hair bands are suddenly back on the road again a coincidence? Hmm...

The last time Long Beach, Cal.'s **Rhythm Lords** was in town it played the **Sidetrack**, but Tuesday and Wednesday it moves to a new southside venue, **Brandi's Blues Bar** (10375-69 Ave.) for its shows. Proving that a California address is no quick ticket to a recording contract, the Lords have slowly developed its career over the last nine years by creating its own record label and releasing one tape and two CDs as independent projects. The band has also gradually branched out from working in SoCal to touring Europe and the true north, strong and free. An interesting sidebar for a roots group like the Lords is the fact that the band's harmonica player (**Eric Von Herzen**) is good buddies with **Social Distortion** lead singer **Mickey Ness** and has worked with that band on and off over the years.

Twenty-one-year-old Guelph, Ont. native **Aaron Riches** has already logged some serious time in the southern Ontario punk scene as both a player and a promoter. Somewhere past his 18th birthday, the ghost of **Susanna Moodie** seems to have filled his head with an interest in traditional folk music. The punk startled his camp followers by releasing a solo debut called **Over the Light Post** that's heavy on the acoustic music. Tuesday and Wednesday night, you'll be able to see the result of this "conversion on the road to Damascus" when Riches plays **Mickey Finn's**.

Get thee to a nunnery, Ophelia!

POP/ROCK **PreVIEW**
BY T.C. SHAW

Geography strikes again. Edmonton music fans can get ready to say goodbye to not one but two of Edmonton's most popular bands this month.

When vocalist/songwriter **Greg Johnstone** and guitarist **Ryan Drolet** leave for Vancouver May 30, they'll take with them the core of not only their main project, **Kissing Ophelia**, but their kitschy side gig, the **Velvet Olives**.

Now, he and Drolet are going west again. Drolet met up with the band's future members (drummer **Geoff Hicks** and bassist **Tino Zolfo**) at "Tino's House of Blues" which, says Drolet, is actually Zolfo's house gig in Vancouver. But before solidifying their lineup on the west coast, **Kissing Ophelia** will play a goodbye show at the **Sidetrack** (May 23) which will feature both new drummer **Hicks** and current **batterie** **Lyle Molzan**. Molzan will stay behind to concentrate on his other group, **iMaracujah**!

The show will also be Johnstone's last as a bassist—he'll move over to second guitar once the group are all in the same location.

The move, like most others, is motivated by distance—the distance from places **Kissing Ophelia** plays to the main homes of the industry.

"I have a very unromantic idea of how the industry works," says Johnstone. "And it works on publicists, especially in Canada where the public perception decides how big your shows are. And being very indie, I figured out a lot of those things on my own, so I feel like I have a pretty good handle on what it takes to bring this band to the next level—which I realize is also a very unmusical pursuit. I find it's got very little to do with music."

"It's like promoting a soft drink or a line of underwear. You've got your product and it's done up all pretty—and you have to sell it."

Although looking forward to new opportunities, Johnstone says that Edmonton has been a good home base up until now.

"The Olives thing is doing so well it does make it hard to leave," he admits. "We've got this acid jazz thing that people are loving—God knows why—'cause we didn't expect that. And this lounge act thing that people are loving—God knows why—and sometimes that makes the **Ophelia** thing hard to do."

"I think **Kissing Ophelia** has done really well in a critical way, here in Edmonton. We've been getting respect and support—in that way, Edmonton might have been the best place to start in the world. I think it's 'cause we're so isolated we have to look to ourselves to provide our amusement." As Johnstone puts it, the four musicians are smart enough to see

what they have to do but they won't let the ugly industry side of things interfere with their prime directive, the music.

"We've done this for a while now, and we all understand how it works. Our focus is on our music, most of all—we're not all about gettin' chicks and getting high. I'm not in this because I can't get another job, or like I didn't get into university. I did film school and other things and this is what I chose to do—and I still do choose to do it. And we weren't gonna sit around and wait for it to happen."

"I don't think we're hardcore on that 'oh, it's gonna stay just indie' thing. We were motivated—no, not motivated, obsessed—to understand the industry to a deeper level. Not that I agree with everything they do, but I can understand it. They just do what any other multinational corporation does."

Admitting there may be some tough choices along the way, Johnstone likes to think that the combination of the band's chemistry with their experience will get them over the rough patches to come.

"Yeah, the compromise thing. 'Do I wear the boa or do I not wear the boa?' I just hope we can stay true to what we wanted to do all along which is to be in a really good, really different type of rock band."

Kissing Ophelia
Sidetrack Café
May 23



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Jazz City battles with budget

JAZZ
BY PETER
NORTH

PreVUE

When it comes to the 15th edition of Jazz City, maybe we can look at it as though the fat has been trimmed but the meat and muscle have been left on the bone.

Once again, as it has been over the past couple of years, it's apparent that it is no easy feat mounting such a festival in this part of the world. It all boils down to economics.

But the bottom line for Jazz City '97, which runs June 27-July 6, is that festival producer Marc Vasey has built a line-up that will provide jazz fans with an impressive cross-section of sounds and styles.

Headliners may not be as plentiful as they once were but when names like Dave Brubeck, Jackie McLean, Herb Alpert, Bill Frisell, Scott Hamilton, the Fabulous Thunderbirds, T.S. Monk and Otis Rush lead the parade of talent, it's fair to say that the quality, craftsmanship and devotion of the musicians still remains key to the event.

This is an event that has over the years been re-tooled. So many variables enter into mounting the festival that it comes as no surprise that once again some mainstage venues have been replaced and club participation features both familiar and new Jazz City partners.

Most importantly, from this vantage point, the hub of Jazz City continues to grow.

Churchill Square hosts artists as diverse in terms of musical points of departure as Benghazi Saxophone Quartet, Hugh Fraser and Friends, Brett Miles Quartet and Junk. Mainstage venues in the

Citadel Theatre and the Westin Hotel continue to provide the pulse for the festival.

The addition of the Westin's Marlboro Room could be the pivotal addition to this year's schedule. It has been a few years since a central late-night jazz room has kept the festival in high gear into the early hours of the morning.

"The Marlboro, which is on the main floor of the Westin, holds 250 people. Shows with T.S. Monk, Jeremy Davenport, Junko Onishi—who is the hottest Japanese jazz sensation in years—Bill Frisell and Scott Hamilton with Dave McKenna are all slated for the room which should make for a very intimate listening experience," said Vasey in that very room before hesitantly adding, "and in a couple of years I don't think we'll be able to present an act like Frisell in a space that allows the listener to watch such an artist 15 or 20 feet away."

The financial realities can't help become more and more of a concern to Vasey and his loyal body of assistants.

"A couple of years ago we were able to get Joshua Redman for \$3,500 and do two shows with his quartet in the Yardbird Suite. Today we'd have to pay \$20,000 for the same act. The reason is because the European and Japanese jazz markets keep coming up with more and more money and it's impossible to compete with those figures," said Vasey whose line-up is noticeably devoid of any of the so-called "young lions" like Redman, Terrance Blanchard and Christian McBride—who had been featured artists at past festivals this decade.

"On the other hand we're very fortunate to land Jackie McLean.

He's one of the last living creators of bop. At the age of 66 he rightly knows the position he's in and what he is worth. He has an artist-in-residence position at one of the universities near New York. And if he's going to go out on the road it should be worth his while and I don't see anyone replacing artists like McLean," added Vasey.

Another act that the producer made mention of was the Fabulous Thunderbirds, one of the finest blues bands of any era, which will be making its first appearance here in over a decade.

"Our festival is the only Canadian appearance the band will be making this summer," said Vasey.

The T-Birds are still fronted by vocalist and harmonica ace Kim Wilson. After a few line-up shuffles, the band now includes ex-Blasters pianist Gene Taylor and former James Harman guitarist Kid Ramos. The group will bring the festival's mainstage series to a climax when they close out the Westin Ballroom Series July 9.

If Jazz City is one of those events that makes you want to bring out your dancin' shoes, other acts that should interest you are Geno Delafosse who will headline a zydeco bash with opening act Kenny "Blues Boss" Wayne at the Westin. The Afro-Cuban dance music of Conjunto Cespedes will no doubt be a sell-out again this year after the group rocked the same venue in '96.

For those of us who prefer to sit back and soak in the sounds in a more intimate atmosphere, the choices run from the improvising Swiss trio Kock Schutz Studer to the Django Reinhardt-influenced thrust of Swing Dynamique to the fusion powered sound of electric guitarist Tim Posgate and his trio.

Don't miss acoustic night

FOLK

BY KEN ILCISIM

PreVUE

While summer draws near, it's easy to get lost in the hype and hoopla of upcoming mega-events. Massive video screens, multiple explosion and festivals featuring performances by everyone and your mother are on tap.

It's also easy to forget about gigs performed in small cozy venues featuring budding talent. Here's a word to the wise: don't.

On May 24 the Sugar Bowl features performances by two such novice talents. Wendy McNeill, the winner of this year's Old Strathcona Singer Songwriter competition, and Chris Van Eden, the center of Rock Plaza Central, will both be showcasing their solo talents.

Five years ago, McNeill got her start with guitar while studying dance at Grant MacEwan. Her interest in playing came almost by accident.

"Grant MacEwan is a weird school because the dancers and the musicians are on the same floor," says McNeill. "You have all the dancers into the musicians but I was into the music."

She's been playing seriously for three years while supporting herself by choreographing and dancing. Although McNeill's moved around for most of her life, Edmonton has been her home for seven years.

Edmonton is also the city which gave McNeill her biggest break to date. The Old Strathcona Singer-Songwriter Competition ran seven weeks and approximately 20 musicians were involved.

Along with a demo recording there was an extra prize which McNeill and second place finisher Maria Dunn didn't expect. Terry Wickham was one of the judges for the final day. After the two top finishers

were announced he gave them both spots in the Folk Festival lineup. Shortly after, McNeill was also confirmed for the North Country Fair bill.

Also playing Saturday is Van Eden. Hailing from Sackville, N.B. his start as a solo artist was aided by a quickly-rising Canadian musician. Van Eden spent two years in Toronto. At the beginning of his stay he was looking for a band to play in.

One night, in a bar, he was lamenting to another musician how he had no place to play. The other musician was Hayden and he assumed Van Eden was talking about not having a place to play solo. So Hayden invited Van Eden to a monthly jam/artist feature entitled Hardwood Wednesdays. Chris took the few weeks before his gig to whip up five songs for the evening. Four of these tracks ended up on his album *Quantum Butterflies*.

Although his band is called Rock Plaza Central, it's intended as a vehicle for Van Eden and a rotating stock of musicians. Hayden's influence is oddly appropriate because Van Eden comes across like Hayden's quirky brother.

Van Eden also played accordion for the band His Luscious Uncle out of Sackville but he left to get a Master's Degree in English. Although he wants to spend the next year on the road playing solo, he plans to return to Sackville for the summer and do some more performing with the band.

"That band is really weird because every time something starts to happen, someone goes off and gets a Master's Degree," says Van Eden. "We're going to end up being one of the most academic bands in Canada."

Wendy McNeill
w/ **Chris Van Eden**
Sugar Bowl (south side)
May 24

METAL MILITIA

METAL

BY STEVEN SANDOR

The scene: Cincinnati, 30 minutes before Metallica are set to play in front of over 15,000 frenzied fans. Metallica guitarist Kirk Hammett is backstage on a portable phone. Meanwhile, the rising chant of the throng outside the doors can be heard: "MUH-TAL-ICK-AHH! MUH-TAL-ICK-AHH!" It makes for a chaotic scene, even for an interviewer on a phone halfway across the continent.

Talking about the history of heavy metal music without mentioning the San Francisco-based foursome (Hammett, guitarist/vocalist James Hetfield, drummer Lars Ulrich and bassist Jason Newsted, who replaced the late Cliff Burton in 1987 when Burton was killed in Sweden when the band's bus swerved out of control on an icy highway) is like talking about French history without mentioning Napoleon Bonaparte. Despite receiving virtually no radio airplay in the '80s, Metallica was still able to sell millions of records and have earned a legion of fans. Its fans, its "Metal Militia," (borrowing from the song title of the lead-off track to the band's '83 debut, *Kill 'Em All*) have a loyalty that possibly no other band in history has enjoyed. It's a loyalty that's returned. Metallica concerts are famous for their tapers sections, a place where fans can go, set up mikes and bootleg the shows.

"The only band I can think of that has fans as loyal as ours is the Grateful Dead," jokes Hammett. "It's great to have fans that are willing to stick by you and grow with you. We've changed a lot and we've taken a lot of great chances and risks over the years. We know that's due to our fans. When it comes to allowing people to tape, we want our fans to have a memento of the show. Earlier today, in fact, I saw people trading tapes of our shows. I think that's something that's special for our fans to do."

The year is 1981. The scene: Los Angeles. Hetfield, a pimply-faced, angry young banger meets up with Ulrich, a Danish-born tennis pro. Using a name ripped off a planned



Metallica (l to r): James Hetfield, Lars Ulrich, Jason Newsted and Kirk Hammett

metal fanzine that never came to fruition, a band is formed. The band (which also included bassist Ron McGovney and guitarist Dave Mustaine) spend two fruitless years on the fickle L.A. club scene trying to sell its new style of metal—a fast, furious angry form which actually takes itself seriously. Tired of not being allowed to play in the metal clubs because they aren't glam enough and not being allowed to play in the punk clubs because they have long hair, the band moves north to San Francisco, which has a booming, liberal metal scene. One band of note was the Chicken Fickers, which featured a bassist by the name of Cliff Burton. After McGovney's departure, he joins.

There is one major problem to overcome: Mustaine's addiction to heroin. Finally, the other three decide to give Mustaine the gate and replace him with Hammett, a classically-influenced superstylist. They go on to record *Kill 'Em All* and become the biggest band in the fucking world. Big deal.

It is 1997. Metallica has recorded six albums and one EP. It has redefined the metal genre. *Master of Puppets*, the band's 1986 tour de force, is considered by many to be the finest metal album of all time. The band forced the record industry to play by its rules (this also included a messy lawsuit with Elektra after the release of 1992's self-titled "Black" album) and sold millions of albums. Its style has mellowed into a more

straight-ahead rock 'n roll sound. *Load* is the band's latest product, produced by Vancouver's own Bob Rock, who has also worked with the likes of the Cult and Aerosmith. He also produced '91's *Black* album. While the band's new approach to writing shorter, more power-chord oriented songs has alienated some of the band's old school fans, Hammett defends the band's choice to take Rock on as the band's

"fifth member."

"We love working with Bob," says Hammett. "There's that symbiosis that comes from working with him in the studio. He's part of us now—he's now an unofficial member of Metallica. He's a guitar player as well, so he understands what we want in the studio."

In fact, Rock will be at the helm when Metallica put the finishing touches on its next album. The band was on hiatus for so long between the *Black* album and *Load* that the foursome actually wrote enough material for two records. During the recording sessions for *Load*, the bass and drum tracks for another album's worth of songs were laid down. One month after the Edmonton show, the band will gather to finish off

the second record. It's working title? *Load, Part B*.

One of the band's biggest changes in direction has been the inclusion of Hammett in the writing process. Once a stylist who provided solely the solo work, Hammett now has a much greater influence in the band's direction.

"I'm more confident in my song-writing," says Hammett. "The guys like what I'm writing. That makes me feel a lot better about my role in the band. I feel like I'm contributing a lot more."

Over the years, Metallica has garnered quite a reputation for its toxic forays. In fact, "Alcoholica" T-shirts began cropping up at the band's shows. While the band members are far from health nuts, Hammett says the reputation is overblown.

"When you play a two-and-a-half-hour show, you can't party all night. We all like to have a drink or two on our days off. But don't get me wrong: the party aspect is still very much part of Metallica."

A contract forbids Hammett from talking about the band's lawsuit with Elektra but he says Metallica has worked hard for 15 years not to ever have to compromise itself.

"We have creative control over everything on our albums. Nobody can come in and tell us what to do."

During the first seven years of the band's existence, that included not making videos. The band finally decided to film a promo clip for "One" in 1988 and has been making videos ever since. Hammett assures that deciding to go before the camera is far from

"selling out."

"We realized that we could reach more people by making videos and releasing singles. Those people might want to hear more of our music. That's not a bad thing. If that's what it takes to reach people, we'll do it."

Even though the band are the undisputed kings of a musical genre best associated with teenagers, the band members are all in their 30s. The band has been together for 15 years. Is this the sunset of the band's career? Not a chance.

"As long as it's still fresh and creative and as long as we're still entertained doing it, we're going to keep going. We've talked about it and we think we still have enough energy left for another 10 years. Will it go well? I can't answer that question. I'll answer that 10 years from now."

Metallica w/ Corrosion of Conformity

May 28

Edmonton Coliseum

METALLICA DISCOGRAPHY

- 1983—*Kill 'Em All* (this was released in 1988 on Elektra Records two bonus tracks from the original Garage Days Revisited demo reissued)
- 1984—*Ride the Lightning*
- 1986—*Master of Puppets*
- 1987—*The \$5.98 E.P. Garage Days Re-Revisited*
- 1988—*And Justice For All*
- 1991—*Metallica* (this self-titled record is also known as the "Black" album)
- 1996—*Load*

Things go boom

After Wednesday night's Metallica show, thousands of fans may call in sick the next day suffering from a severe case of shellshock.

How big can a metal show be? In Metallica's case, the term "big" simply doesn't do it justice.

"As far as arena shows go, this is as big as it gets," says Ron Chamberlain of Panther Promotions, who are putting on Metallica's Edmonton gig.

Most bands are happy with one tour bus. Metallica has six. That's one-and-a-half buses for every guy in the band. Nineteen semi-rigs will bring the show into the Coliseum along with 100 roadies. Another 85 temporary road crew members will be hired in Edmonton.

And EPCOR better be ready for the power drain. It takes 2,200 amps of three-phase power to juice the show. The average house

stove takes 30 amps.

Things will be blowing up left, right and centre. Check your seat before you place your ass in it, 'cause the touring pyrotechnician may just have put a charge in it. The band decided not to go with a video screen on this leg of the tour. As Chamberlain puts it: "It gets in the way of the explosions."

The stage, 165 ft. long, is shaped like a figure-eight and will be laid in the middle of the hockey rink. That leaves standing room on the floor for about 900 rabid Metalheads who can chase their favorite band members around the stage. The in-the-round set-up, with the stage in the middle of all the seats, allows every chair in the arena to be utilized.

It will be loud. Things will blow up. Oh yeah. METAL UP YOUR ASS!

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BY KEN ILCISIN

PreVUE

When the cataclysmic metal concert featuring Metallica and Corrosion of Conformity hit Charlotte, N.C., a couple of special guests came to check out the show. The parents of Woody Weatherman, guitarist of COC, headed up from their Greensboro home to see their son play.

"Our folks have always been into our stuff," says Weatherman. "We didn't start out of angst or rebellion. Part of the reason the band started was sheer boredom. It was, 'I'll buy a guitar and you buy some drums'."

Avoiding boredom was inevitable for the group consisting of Pepper Keenan (guitar/vocals), Mike Dean (bass/vocals), Reed Mullin (drums/vocals) and Weatherman. Started in 1982 (sans Keenan who joined in 1991) the band recorded six albums, the latest being *Wiseblood*. These records range from hardcore to metal to grunge to strange sonic ideas which fall in between genres.

With songs written through jamming and piling riffs upon riff, COC gives itself the freedom to constantly reinvent itself. This is a move which might not always please fans and critics but keeps

the band inspired.

"We got a letter from some kid and he wondered why we didn't record another record like *Eye For An Eye* [1983] because in today's market it would sell mega," says Weatherman. "That's really sad but he's probably right."

Change has been good for the band, especially in regards to touring. The current lifestyle involves playing in the "enormodomes" with Metallica or the multi-thousand person venues which COC fills when it's headlining. While the group built its niche, the four musicians spent a decade sleeping on friends' floors and travelling around in a van which had more problems than your average cast member of *90210*.

"Nine to 10 years of that type of touring makes you appreciate anything else which happens," says Weatherman.

The current opening slot for Metallica restores faith in hard-edged music and its respective role in North America. In the past few years European and Japanese markets became far more friendly to this style of music. Fears arose about metal being rejected in the continent which helped father it. But the draw acts like Metallica and Marilyn Manson are enjoying the reassurance to they give to North American metal fans.

"It's hard to say," says Weatherman. "There's a lot of nay-sayers who say this and that but there are a lot of people who like this music and aren't going away. *Spin Magazine* may not be saying that but it's here."


After the Metallica tour grinds to a halt on May 28 in Edmonton, COC will start its own tour. Opening for the mega-metal band means COC has yet to do a tour in support of *Wiseblood*. The many months spent in Europe and North America and the long tour still to come are indicators why COC has only made six records in 15 years. However, the lifestyle is something COC has learned to cope with.

"We're going to tour until the end of the year and then we'll take some time off to drink beer and write songs," says Weatherman. "It takes so long because there's so many places to go tour these days."

"It would be nice if you could do it like the old days where you tour for four to five months and then go back into the studio but I'm comfortable with the amount of recorded material we have out." ●

Corrosion of Conformity w/ Metallica
Edmonton Coliseum
May 28


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Ten Foot Pole endures after singer becomes artful Dodger

PUNK
BY ROY FISHER

PreVUE

Ten Foot Pole's last Edmonton visit was so traumatic that its vocalist, Dennis, lost his hair.

It seems the band members were at a party when one of the show's security guards waved a razor at his head. At first, Dennis thought he was joking—until he saw his hair falling on the floor.

"The guy took off with the razor and I ended up chasing him down," Dennis says. "I didn't have any trouble getting the razor from him—I was a wrestler in school—but if I hadn't, I would have spent the rest of the party with this bald patch in the middle of my head."

Since 1995, Ten Foot Pole has been getting used to playing more than three months a year. Their first lead vocalist, Scott Radinsky, plays baseball professionally (he pitches for the Los Angeles Dodgers), leaving him out of music action for nine months. After an amicable separation, Dennis stepped in to take over the vocal duties. From that point, the band—Dennis, Tony (drums), Pete (bass/vocals) and Steve (guitar)—went on a performance blitz.

Says Dennis, "We felt so cooped up waiting for him (Scott). Once we were no longer limited by the baseball schedule, we toured like crazy. We did two Canadian tours last year and in between we did 45 shows in Europe. Then we made the best album we could, *Unleashed*.

"We've basically been working on the transition from doing this

as a hobby on the side to a real band that tours all the time for a living. We want to be able to survive doing this."

That point seems to be just around the corner but as Dennis points out, it always seems like that. He's the most financially cautious in the band—he's well aware of the little unexpected emergencies that come up. While in Europe, the band's trailer got two flat tires and it happened to be May 1, a holiday in much of Europe. Ten Foot Pole ended up ditching the trailer in France and continued driving to Spain.

Thus, like most artists, the members have to do other things to help pay the bills. Dennis is a sound engineer and substitute teacher—something he jokes about as a sort of career karma.

"I was pretty wild—once I made a substitute quit when I was a kid," he says. "What else would I have become but a member of a punk band? I could have been a lawyer and made real money or a scientist, a genius like that. But because of all the societal angst all I do is play in a punk band and make loud noises."

Of course, loud noise isn't all Ten Foot Pole has to offer. Its own brand of Cali-punk-like sound is more melodic than average, more heavy rock than metal. And politically Dennis isn't the stereotypical "anarchy rules" punk rocker.

"I'm not so much anti-authoritarian as anti-unjust-authoritarian," he says. "There's a huge difference. A lot of young kids, the kind who scream 'Anarchy! No

rules!' are just anti-authoritarian—but even with freedom there has to be some organization, some rules. I'm all for authority but it has to be just

"A lot of kids think we're not punk anymore—but if that's how you define 'punk,' I'm not interested. Besides, real anarchists, intellectual anarchists, aren't likely to be screaming at the shows. There have to be tons of rules—you have to have some societal control. Otherwise people abuse the rights and privileges for everyone else."

Ten Foot Pole used to be called Scared Straight. Its image was cultivated by a previous record label as a "straight-edge" band—straight kids, fairly clean cut. But when the members put out *Swill*, they were concerned about being classified as "straight edge" when *Swill* was decidedly crooked.

"We only had three days to make a decision before we were going into Europe," says Dennis. "We took a dictaphone wherever we went and came up with a list of about 300 names. There was 'Merging Traffic,' 'Apeshit'—I don't know how well that would have gone over—but when I saw 'Ten Foot Pole' I said 'Great!' There's that highbrow saying 'I wouldn't touch it with a 10-foot pole' that's said by politicians, lawyers and intellectuals—but it's also totally silly and phallic. So I thought it fit the band well." ●

Ten Foot Pole
Scona Bus Barns
May 25

22 Jacks survive post-punk hype

POP
BY KEN ILCISIN

PreVUE

Collectively the five members of 22 Jacks have decades of musical experience between them. But the last thing each person wants to do is to lean on their experience. Musical growth is the key to the L.A. based band.

"It's great," says Steve Soto, guitarist for 22 Jacks and a former member of the long-lived punk band Adolescence. "I see a lot of people who I came through with the first time still trying to make it as an old band. I didn't want any of that. I didn't want to reread old turf..."

"When we started we played everywhere but our home town. The people who may have tried to get down our throats weren't there. We avoided all that until it was done and it was good and then what could they say? We didn't want to grow up playing for people who had seen what we've done before."

The other originator of 22 Jacks is Soto's long time friend Joe Sib. Sib spent five years in the punk band Wax. Although the group developed a solid fan base, it also developed an environment in which people expected Wax to keep doing the same thing.

Sib and Soto took a couple friends into the studio and recorded *Uncle Bob*. The album is far more pop than pop-punk. The oc-

casional aspects of ska or rock wends its way into the songs. Originally, the album was intended as a one-off. However the project was fun enough to encourage the members to treat it as a permanent gig.

"We try to look at the careers of different bands as an example," says Sib. "One of those bands, although we're not trying to draw any comparisons, is the Clash."

"The Clash were only together for five years and look at all they did. All those albums—all the touring—happened in that time period and a decade later they are still remembered."

"My whole point is, as 22 Jacks we want to continue growing as a band and more importantly, grow as writers."

Another boon to the band was the pop-punk explosion. 22 Jacks are reaping the rewards with a tour schedule which is hectic until long after summer is over, unlike some of the tours from the '80s.

"The touring you can do now wasn't possible back then," says Soto. "Promoters were a bit sketchier and gigs would fall through. Everything is set up better now because the audiences are there."

"When I started this, there would never be a band like Rancid or Green Day on MTV. Actually there was no MTV." ●

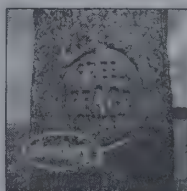
22 Jacks
w/ Ten Foot Pole
Old Scona Bus Barns
May 25

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


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Music West: the pursuit of unhappiness

INDUSTRY

BY GARY MCGOWAN

Calgary's Plaid Tongued Devils are in mid-set at Vancouver's Starfish Room on the Saturday night of the Music West Festival.

The Devils are one of 200 artists who have been selected to play the 1997 edition of the Festival. The band is making the most of its 30-minute set to give the house a taste of the klezmer-inflected direction in which it is steering its standard-issue Celtic rock.

Suddenly, all eyes are drawn to the dance floor where an impressively-sized inflatable penis has made an appearance in the midst of a circle of women. Is this a nod in the direction of the 1976 Rolling Stones world tour when Mick Jagger rode an even larger inflatable "thing" into rock and roll legend during the Stones' encore?

Alas, one of Music West's most, um, arresting visual moments has nothing to do with either the Festival or the band. One of the delicate flowers of Vancouver womanhood is in the midst of her pre-wedding stag and the inflatable is just a prop for the girl's party. It's too bad the incident doesn't have some sort of direct connection with the Festival because the act of screwing is a metaphor frequently used by many Music West participants to describe facets of the music industry.

"Boned in the ear" is the phrase used by Nanaimo blues-rock guitarist David Gogo to describe his tour through a major-label recording deal. Gogo is participating in a Music West Conference Panel called "Tide Is High" which has been charged with examining the future of independent recording labels. It's one of several dozen panels that have brought together a host of national and international music biz types to speak, debate and field questions on a range of issues facing the industry.

In Gogo's case, he's happily gone back to the status of independent artist after releasing one album on EMI while being represented by the Management Trust, the same group that manages the Tragically Hip.

"My mistake was to give up the reins to the label," recalls Gogo. His experiences included watching more than \$30,000 spent on a tour of the United States before his album was released—and then being told there was no money for Scandinavia, where the disc was being released and demand was building for personal appearances.

Not that the feeling of being "boned in the ear" is the exclusive preserve of artists. Even so august a figure as the Phil Quartararo, the president of Virgin Records in the U.S., brought a litany of concerns with him to Music West.

The American music business has been hammered recently by the below-cost discounting of CDs by a host of "big box" retailers. And that's only the start of the problem. The record clubs are bleeding profits from the labels by giving away discs. The labels themselves are giving away singles to retail in an attempt to hype acts.

"I try to run Virgin on a couple of principles," Quartararo asserts. "The rules we operate by are the ones we try to break. We never make a commercial decision over an artistic one. We try to remember that we're not the artist and to keep our egos in check. Because my job is to turn chicken shit into chicken salad."

It isn't quite a screwing metaphor but at least he was smiling about the whole thing.

That's in contrast with Vancouver's live music scene. Music West coincides with the end of live music at the legendary local club the Town Pump. There were no smiles to be found. Toronto band Rusty drew the soon-to-be-a-trivia-question "final slot" at the Town Pump.

The Pump is destined to be reborn as a dance club, post-Music West. Reacting to the sense of occasion, Rusty's lead singer Ken MacNeil says, "So this is the end of the Town Pump. Fuck it, there'll be another club."

Vancouver thanks him for his concern by quickly heading for the exits.

And so it is with Music West as a whole in 1997. Unhappiness is everywhere. The conference itself is lightly attended, the seminars weak and there appears to be no unsigned "buzz acts" playing the event. Not that most conference delegates would see them anyway. Standard-access wristbands issued to delegates are good for cover charge but don't award any special-access privileges in club line-ups when those occur. Delegates wait with the average punter to get into gigs.

It's a curious thing that a medium that brings such joy and reflection into the lives of many individuals can infect those who work within its tent with such stress and tension. Perhaps examining that whole issue should be the subject of Music West '98.

After all, screwing isn't always a negative thing. ●

Chiarelli assembles blues supergroup

BLUES

BY PETER HUNTH

PreVUE

For whatever reasons, Toronto blues vocalist Rita Chiarelli has never played back-to-back gigs in the same venue in this city since she began touring out west in the early '90s.

To date, her admirers have heard her play acoustic solo dates, acoustic trio shows with electric combos and as a member and front person for the Toronto Women of the Blues concert that was part of the mainstage series at our Folk Festival two years ago.

Sunday will find her with yet another set of musicians we haven't caught her with before, the exception being bassist/bandleader Tom Knowles and playing a venue that she's never seen let alone set foot in.

Red's, in West Edmonton Mall, is the place and Chiarelli will be ripping through sets of largely electrified material, much of it from her latest Stony Plain Records release *What A Night* that was cut live in Germany last year.

"I'm excited about the new album," said Chiarelli.

"We brought home the masters from Germany that came from one

show where we just slapped up a bunch of microphones sort of as an afterthought. I took one listen to it and thought, ya, there's enough here to pull out for a live album," continued the overtime member of The Ronnie Hawkins Band.

That night in Germany caught her with yet another collection of musicians who are better known to the masses for other achievements outside of Chiarelli's recordings.

Drummer Pick Withers was a founding member of Dire Straits. Bassist Nigel Portman-Smith has lent his talents to many of the sessions of the resurrected Pentangle group while Canuck guitarist Papa John King is best known in this part of the world through his association with Long John Baldry and Karlv McDonald.

"That band came together largely out of economics. It's pretty expensive to take a band overseas and Papa John King was already over there with Baldry. The four of us got together and had an absolute riot on the road," Chiarelli enthusiastically recalled before adding, "and they're all real pros and Pick has got such a sound, that is all his own, on the drums."

With *What A Night* being her third release for the label—the other two being *Road Rockets* and *Just Gettin' Started*—the husky-voiced

lady of the blues has quite a repertoire to choose from when it comes time to hit the deck for a live show and that's an added bonus for her as well as her audience.

"We can switch up sets a bit from night to night depending on what mood a crowd is in. But on this tour I'm still doing some acoustic material. I open up the second set with my acoustic guitar for a few tunes."

That wealth of material includes some lyrically introspective but instrumentally charged work like "I'm Confessin'" and "Satisfied" as well as markedly unique covers. The Leiber and Stoller classic "Hound Dog" tops the list with Jane Feather's "How Blue Can You Get?" running a close second.

"I'm getting close to having enough new material to cut my fourth album and I was hoping to get back into the studio in late fall or early winter but the more I look at it realistically we'll probably start working on it early in '98. Travelling and new experiences really influence my writing and I've also just come out of a seven-year relationship so there's no shortage of things to write about," concluded Chiarelli. ●

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STYX
Return To Paradise
(CMC/BMG)

When it comes to insipid '70s rock-supergroup reunions, this one takes the cake.

Return to Paradise is a double-CD set captured in Styx's hometown of Chicago, of course a play on the mega-popular *Paradise Theater* album theme. Four of the band's original members (Chuck Panozzo, Tommy Shaw, James Young and Dennis DeYoung) regurgitate all-too radio friendly hits such as "Lady" and "Babe," the kind of schmaltzy electric-piano ballads you still might be unfortunate enough to hear at a sort-of friend's wedding.

Sure, Styx had some "rocking" moments (the band's *Grand Illusion* album, all things being equal, was actually pretty good compared to what else was being released in the world of mainstream rock at the time), but they don't come through on this wheeze of a live album. Young's vocals on the rocker "Miss America" are as brutally forced and cracked, like a cancer patient trying to belt out an aria at La Scala. Sure, the fans go nuts for DeYoung's signature ballads but are they worthy of anything more than a musical footnote for a tired mainstream rock era?

Avoid at all costs.

Steven Sandor

MRS. TORRANCE
Fern
(Ariola/BMG)

This Toronto four-piece dabble in the art-rock thing with words like "spacious" and "etheral" handy to describe their soft-edged sound.

For those in the know, you'll immediately think of the gossamer production values of the Cocteau Twins,

New Sounds

This week's newest discs

especially in the vocal department. Although, as far as I can figure, all of the lyrics are English and they're much easier to decipher.

Straight-up rocking out is not for this group. It'd rather wander around the edges of accessible rock radio-type material, preferring to tantalize (or attempt to) with its off-the-wall approach to the three-minute song. All owners of "KISS Tour '97" (don't even get me started) T-shirts are advised to avoid Mrs. Torrance—you'll never get it Never.

T.C. Shaw

BETTIE SERVEERT
Dust Bunnies
(Matador/EMI)

The Dutch indie-über rockers' third effort for Matador, the slick New York label of labels, is Bettie Serveert's weakest effort to date. Carol Van Dijk's vocals are at their very best on the album's lead-off track, "Geek," but then *Dust Bunnies* meanders into atonal guitar pointlessness.

The band's '95 effort, *Lamprey*, was the epitome of summer music, breezy guitar melodies mixing well with Van Dijk's somewhat existential vocals. The band tries to go for more of a rock n' roll feel this time around and at times sounds like a cross between Pavement and Veruca Salt, which would be

a marriage crafted in the deepest bowels of hell.

This record loses its focus awful quick—and if you're busy doing the dishes or reading a book or breathing when this record is playing, sooner or later, you may even forget that it's on. It's an unfortunate stagger from a rather promising Dutch act.

Steven Sandor

CHRIS ROCK
Roll With The New
(WEA)

Yes, it's true—Chris Rock does stand up. Surprised? You might be surprised at how raunchy he is. Between studio sketches not heard since Cheech and Chong were making albums, Rock fires off harsh stories about the real world delivered in a tone not unlike his terminally pissed-off late-nite TV character, "Nat-X."

Peppered with nasty one liners and nastier situations—believe me, his notorious "tossed salad man" makes the electric chair sound like a better option—Rock gets seriously downtown while he maliciously slams all the usual suspects including Washington D.C. Mayor Marion Berry, Ike Turner and O.J. Simpson ("I'm not sayin' he should've killed her... but I understand."). Man, does the truth hurt sometimes.

T.C. Shaw

Short Cuts

FREEDY JOHNSTON: Never Home (WEA) This cassette ranks right up there with the efforts of other singer/songwriter wankers like John Bonjourn and other unknowns (who are best left unknown). Mix a nasal version of Sting with the less beaty efforts of the Cars and you have a dim idea of how dull things can get. Even the presence of ace guitarist/producer Danny Kortchmar (Don Henley) can't help this disastrous exercise in songwriting. (Georges Giguere)

GRATEFUL: Grateful Dead Fucking Last (Epitaph) Forget for a moment this low-fi offering was laid down live with the same production requirements necessary to operate a second-hand Panasonic tape recorder. The rage, it seems, as punk flails into its third decade of regurgitated mediocrity, is to master the word processor's copy and paste function rather than churning out something a bit more cutting-edge. Despite a monkier that might irk Deadheads out of their hallucinogenic stupors, this thrash-by-numbers effort is nothing new. (Gene Kosowan)

FEAR FACTORY: Remanufacture (Roadrunner/Attic) This is sure to turn the heads of fans of industrial/metal. This CD features 13 remixes of the speed metal band's most punishing tracks, with production credits going to such industrial-scene aficionados as Junkie XL and ex-Front Line Assembly member Rhys Fulber. Even though the premise is exciting, the final prod-

uct falls short. One of Fear Factory's highlights is the frenetic drumming of Raymond Herrera. But on many of the remixes his stuff is replaced by soulless electro-beats. Fear Factory may be hellaciously fast but its material doesn't translate to the dance floor all that well. (Sandor)

TOAD THE WET SPROCKET: Coil (Sony Music) Oooh! New pre-release from the distributor! And what's this? "Subject to recall?" Not bloody likely—this is one killer tape and they'll have to pry it out of my cold dead hands. Messrs. Dinning, Guss, Nichols and Phillips have managed to raunch up their sound a bit more but it still has the great harmonies and heartfelt lead vocals that made "Dulcinea" stand out so much. Like *Spirit Of The West*, these folkies aren't content with doing the Same Old Thing and are moving ahead—"Dam Would Break" just rocks and the vocals are so sweet you could cry. (Giguere)

THE CRANES: Population Four (BMG) For the most part, the Cranes are a minimalist foursome from Great Britain who are mainly interested in the textural qualities in their predominantly mellow, spacy sound. That means, don't go looking for the next "What We Really Want" on this disc. Lead vocalist Alison Shaw has the raspiest, tinniest, most juvenile-sounding voice in pop. If it were an object, it would almost certainly be one of those incredibly fragile glass unicorns or something like that. It's the kind of voice that will depress parents (especially if they gave any of their children up for adoption) and positively excite pedophiles. Occasionally, they make Maddy Star sound like Big Star. Does that help? (Shaw)

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INSIDE: "C'mon Outside and I'll Kick Your Ass, Deep Blue" by Barry Kasparov

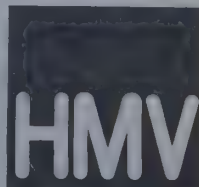


VARIOUS ARTISTS
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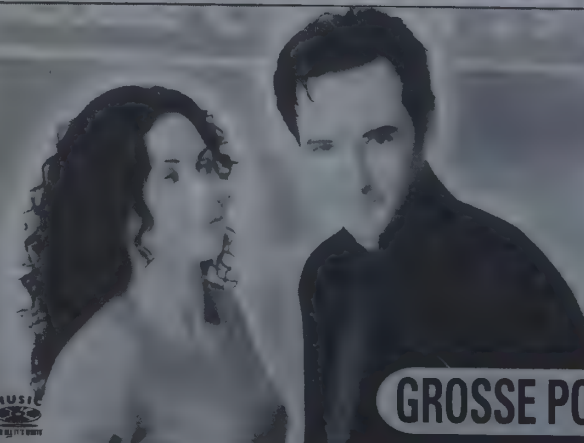
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Players launch season with Film Noir

THEATRE
BY ANAXI ARSLANIAN

PreVUE

Just in time for spring, a brand new theatre company is taking its first big steps at being a contender.

6 Floor Players, a new micro-theatre company made up of GMCC students and alumni, are set to tackle one of Canada's most formidable playwrights. George F. Walker's *Theatre Of The Film Noir* will be featured.

"It's set in 1944 after the liberation of Paris by the Allies," says actor and co-op member Iain Box.

The story winds around the death of a young communist as the streets are being taken back by Parisians during the liberation. Using the genre of film noir, Walker illustrates the struggle humanity faces when it comes out of the darkness of history.

"It's about what's right and what's wrong. How people try to find their place in the world again. In other ways it's like a dime-store detective novel."

The show will underline the darker tones of the piece with a live jazz trio, an absolute must in the mack-eat-joe dive of the underground. The name of the game with these performers is good old fashioned love of the theatre. Mixing day-jobs and a six-week rehearsal process can be draining but imagine doing it for no pay!

What are you, nuts?

"We wanted to do the kind of theatre we knew we were capable of," says Box. "Instead of waiting around for someone to hire you. And even if they do, it's always as a type."

icky, but true. With more and more actors out of work, playing a supernumerary is about as good as it can get. Spear-carrying doesn't do much for flexing the artistic muscles, however.

"People are really starting to buck the trend of going to a director and hoping he'll give you a place on his stage. It's giving the audience a choice and the performers a chance to see what they can really do."

Now with their own season subscriber package, the 6 Floor Players have paid off all three of their shows with funds in the works for a new project.

"We've done this through the generosity and support of the theatre community."

You're kidding.

"Really! With donations of lights, equipment and getting the space cheaply. We're riding high in that respect."

But the word failure is not in the vocabulary of co-op members Box, Paul Herbert, Matt Brennan, Sarah Wells, Melissa Haller and Jessemin Corness. Theatre is.

Maybe there's hope for us after all.

Theatre of the Film Noir
Old Strathcona Bus Barns
Closes May 26

Operatic one-woman show pokes fun at snobbery

THEATRE

BY ANAXI ARSLANIAN

ReVUE

To the average working Joe, one-person shows and the opera don't usually entail a fun night out. One-person shows often feature unemployed performers trying their hand at writing—and after an evening of esoteric ego-stroking the audience soon understands why the performer is unemployed in the first place. And *opera?* Over-indulged divas singing in foreign languages like the ones you flunked in high school, to an equally pampered and over-dressed crowd of fat cats. Yawnsville.

So why should anybody slap down their hard-earned cash to go see a (gag) one person show about a (yawn) opera diva?

Three reasons. (a) the universal struggle of man vs the world, (b) a chronic case of the belly-laughs and (c) a chance to have your soul tugged by what must be the most beautiful music on earth.

Canadian diva Mary Louise (Mary Lou Fallis) is trying to get her life together on a big day. After a failed note on national radio and a subsequent six-month rest the singer has decided to hang up her Valkyrie horns and begin a farewell tour. First stop Hurstford, Ont. It was here, in her hometown, that the diva was given her debut, orchestrated by a favorite singing teacher. What better compliment than to sing the praises of her old teacher, now a centenarian, in a concert?

Hah! Like life is easy. The constant interruption of phone calls from agents, clueless reporters and her lovesick teenage son aren't enough...everyone knows that when it comes to crisis it's either feast or famine.

Mary Lou also has the hurdles of a rival's sabotage efforts, finding a new dress after the cleaners have shrunk her performance gown and grief over the sudden death of the guest of honor.

Fallis builds on every adversity with delicious despair and spot-on comic timing. The scene is set within the first few seconds of the show. The luxurious surroundings, custom-made for a royal-entrance, are thrown askew when the "diva" enters in less-than-flattering sweats with a towel on her head. An episode of secret cueing (made up of sniffs and piano whacking) had the audience in stitches. The best jab of the show had to be at the pretension of the performing arts itself, as a Canadian commission had the diva crawling under the piano while she trilled about sneezing, all while trying to maintain a semblance of dignity.

A masters in music history isn't necessary when it comes to enjoying *Primadonna's First Farewell Tour*. Beauty is beauty and Fallis has it all in spades. Formidable stage presence allows the diva to run the gamut of silly to near-sacred with a voice that is indeed a gift from the gods. You don't have to know Italian to fight back the tears when Fallis tickles your soul. All you have to know is how to listen and how to laugh.

True, there are a few high-brow jokes here and there for opera fans... but Fallis shows us all how opera is the one place where exponential passion is not only allowed, it's encouraged.

When was the last time you received such an invitation?

Primadonna's First Farewell Tour
Rice Theatre, Citadel Theatre
Closes May 31

Safeway strikers get deal from troupes

COMEDY

BY AUDREY WERN

Comedian Wes Borg of the local troupe Three Dead Trolls in a Baggie is not so proud of his work.

Not so proud, that is, that he can't use the word "skit" to describe the style of comedy featured in his upcoming show, *Lester B. Pearson's World of Hypnosis*.

Many comedy writers take their work so seriously that short pieces of comedy must be referred to as scenes, sketches or, perhaps, playlets. Borg, who openly admits to once being one of those writers, now understands the proper attitude one should hold toward skits.

"They are like the wrapper your chopsticks come in," he declares.

In this new stage of his development as a comedy writer, Borg can hold his head high when he announces, "This show, I'm proud to say, is a steaming pile of skit."

The show is a joint effort between Three Dead Trolls in a Baggie (Borg and Joe Bird) and Atomic Improv (Paul Mather and Donovan Workun). Over the past few years, the two troupes have collaborated on such successful productions as *Cold Fusion*, *The War of 1812* and *Cry Santa*. These were cohesive works, held together by a single plot. So why are these guys now bothering with "skits?"

"The ghost of Lester B. Pearson appeared to us in a vision," declares Borg. "Get back in touch with skits," he said."

Not willing to argue with a former prime minister, the comedians wrote 75 minutes of material which will explore a variety of topics. Among Borg's favorite skits are a monologue about farmers destroying banks in Toronto to make way for fields of wheat, a dance version of every tough-guy movie ever made and the song "Wildie of the West," a ballad about Oscar Wilde faking his own death to be-

come sheriff of a small town.

Borg appreciates the "modular" aspect of skit comedy, meaning the show can easily be altered in content or length to entertain everyone from theatre audiences to college crowds and corporate functions. He does, however, recognize inherent problems with the skit format.

"Skits are harder (than comedic plays), but they don't look harder," he claims. It is this deceptive appearance of ease that Borg bemoans as responsible for the fact that "there's no Sterling (Edmonton theatre award) for best skit."

The show will have its world premiere in Edmonton, touring in Winnipeg and Victoria before returning for a summer engagement at the Edmonton Fringe Festival. Borg admits the show might be different by the time it winds its way back to E-town and uses the

possibility as a selling point to lure audiences in to this early version.

"See all the scenes that won't make it to the Fringe because they disgust the audience so severely he implores.

In a show of support for union members, striking Safeway workers will be admitted for half-price.

Employees will be identified either by their union card or by appearing "gaunt and hunched over with rickets, looking beaten down by The Man," explains Borg.

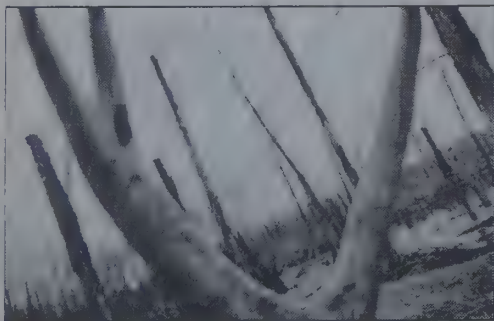
A simple act of solidarity, perhaps, but enough to make Lester B. Pearson proud.

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Gary McGowan's PROFILES

Name: Saylor Reins.

Notoriety: Singer of heartfelt contemporary country music.

Next Gig: May 22-24 at the Wild Horse (16625 Stony Plain Road).

Great musical moment: I opened for Suzy Boggus at the Convention Centre. It was an honor to be there.

What makes you happy: Laughter.

Anything you wouldn't wear: A dress onstage.

Memorable school experience: I grew up in Edson and attended Parkland Composite High. In 1982 I was in the school cafeteria. I ordered some food, ate for a bit, left it, then came back and finished it. Later on that day I went into convulsions. I was admitted into hospital uncon-



Saylor Reins

scious then stopped breathing. The hospital in Edson thought I had epilepsy and injected me with a range of things that didn't help my situation. I was transferred to Edmonton where they discovered I'd eaten at least ten hits of LSD. I lost all my motor skills and spent a year in rehabilitation. They never found out who did it but it certainly steered me away from doing any kind of drugs.

Gary McGowan hosts Post Modern Sundays at 8 a.m. and 6 p.m. on Power 92

Kayaga troupe focuses on African culture

VARIETY
BY KELLY
TOFFANIZI

PreVUE

Sensual waist-dancing is not something you would expect to find at a children's festival, but many of the dancers of Kayaga do just that.

"A lot of people here look at it as taboo," admits Namu, director of the Ugandan ensemble. But she expects the audience to be impressed. "It's not sexual, it's just graceful. It's another way of expressing yourself. A lot of people only think of Hawaii when you ask who else can do waist dancing."

Namu, along with four other women and one man, will be bringing songs, dances and stories to the Northern Alberta International Children's Festival this week. She started the group about five years ago, shortly after her mother passed away.

"Her name was Kayaga," Namu explains. "She was a single parent, a very strong woman, who ran a secretarial school for high school dropouts. When she passed away, I was looking for a way to honor her."

Namu's mother's technique was to break things down to make them more understandable to her students. Namu uses the same method, taking the time to explain and letting the kids try things out. Children learn a greeting, a dance and how to play a couple of instruments.

While the show promises to be a lot of fun, parents and teachers will be happy to learn that it is also educational.

"I think that they will go away with a slice of Africa," Namu says. "Africa's not a myth. It's a continent that has people who breathe just like people here... We've got our weaknesses, just like people do here. We've got our strengths, just like people do here."

And it is really the Ugandan culture Namu wants to emphasize.

"I think it's very important because a lot of what you see on TV or read about is southern or western Africa. Very little is known about



A multitude of international performers will be at the Children's Festival.

northern and eastern Africa," she remarks. "Children can access the Internet but it's really different when you taste it."

She points out that there are more than 30 different ethnic groups in Uganda alone, each with its own style of dancing. "It's like what's happening here [in Canada], with different groups with their own culture but living in the same country. We're drawing out similarities instead of differences."

The American-based group, which also plays colleges and universities, has been on the road

non-stop since January. After playing Edmonton's children's festival, they are off to play for schools in British Columbia. Playing for so many children outside the United States is a good climax to the season, Namu says. But playing in Edmonton isn't all just fun and games.

"It's cold!" Namu laughs.

**Northern Alberta
International
Children's Festival
Arden Theatre
Closes May 24**

Artists bring saints back to life

VISUAL ARTS
BY WENDY
BOULDING

PreVUE

Not often does a work of art become a powerful experience. The latest installation at Latitude 53 Gallery floods the senses and touches the part of the psyche the mainstream media tries to numb.

The curiosity lies with what makes this exhibit so penetrating: the scarred images of saints or the highly advanced technology used to bring them to life.

Sanctified Flesh by Saskatoon artist Mary Kavanagh consists of four computer-generated prints incorporating images of medieval saints found in Renaissance paintings. They are combined and manipulated with digital images of the artist's body.

The prints are placed on plexi-glass light tables illuminated by florescent light bulbs. Sound permeates the room, pulling the viewer toward the symbolism alive in the prints.

"I've worked with the edge between the horrific and the beautiful before. It appeals to me," explained Kavanagh.

"The saints are portrayed in the middle of hideous torture yet their expressions are beatific. It's like they can transform agony. I liked that."

She delves into the bodily experiences and brings to light the power our bodies have combined with their limitations. She felt the only way she could make this statement—while at the same time contrast the historical images with the present—was by using her own body.

"It was an important risk to take. I started with my own experience and tried to find a broader context in which to place that experience so it can be meaningful to other people. That experience crosses over the intellectual, physical and emotional. It felt most honest to use my own body."

Kavanagh also wanted to use digital imaging as a metaphor. For her, using technology to create art is a test of trust. She wanted to prove no matter how much technology may alter our lives, we are still in control of it all.

Said Kavanagh, "Technology is a part of our world that is not going away. I was able to bring 15th century paintings of saints and transform that imagery by scanning it and making it contemporary. We need to be wary of how seductive technology has become. My work is an attempt at bringing the sensory back."

**Sanctified Flesh
Latitude 53
Closes May 31**

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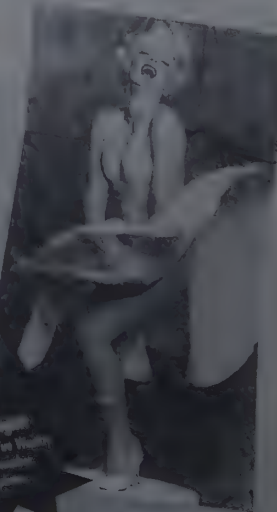
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"Literary vaudeville" hits E-town

DANCE

BY ALEXANDRA ROMANOW

PreVUE

What if Canada's top talent in the fields of literature, theatre, dance and music performed together, taking their show on the road, from Vancouver to Halifax?

Such a show would not only showcase the nation's world-class artists but it would also fill hearts with more pride for the Maple Leaf than \$15 million worth of flags could ever hope to. Get ready to celebrate the culture of our home and native land, as author Timothy Findley, dancer Veronica Tennant, singer Tyson and composer/pianist Joe Sealy bring *The Piano Man's Daughter*... and *Other* to the Citadel this Saturday.

"The evening is a stage rendition of Timothy's stories," explains Prima Ballerina Veronica Tennant. "His characters lift off the page through various combinations of disciplines. It (*The Piano Man's Daughter*) is a wonderfully majestic novel and when Tim was launching it a few years ago he didn't want to just do a reading of it. So, he called me up to act a part of it with him and do a couple of dances—as the central character of Lily loves to dance. I went to Danny Grossman and he created a neat ragtime solo while Toronto's Dance Theatre's David Earle did a wonderful pas de deux for me with Michael Sean Marye (also of TDT)

that was in a 1930s vein."

The result was a sell-out performance with people lined up around the block. Realizing it had something special the group decided to expand the performance, offering a second half highlighting Findley's new collection of short fiction *Dust to Dust* and the best-selling novella *You Went Away*. The resulting show is now on a three-week tour across Canada that has audiences leaping to their feet.

"The first performance was such a success because there's something really special having experienced artists exploring on stage," says Tennant. "The evening fully encompasses each of the performers' talents with Timothy at the centre of the whole evening. His work permeates everything in this multi-faceted show."

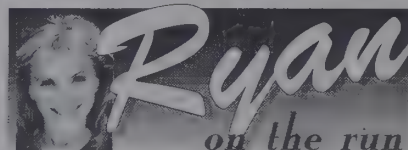
"It doesn't matter if you haven't read *The Piano Man's Daughter* because it is a rich tapestry of a novel and Timothy is such a compelling storyteller. It works unto itself. And Lily is a magnificent character to play. It opens in a mental asylum on the last day of her life. A very challenging role to play, Lily is a frail, flawed character with a fragile intensity. Adding to the challenge is the range of ages I must play, from four to 49."

The former principal dancer with National Ballet of Canada, noted for her dramatic ability and exotic look, has explored many avenues since hanging up her pointe shoes a few years ago. As a

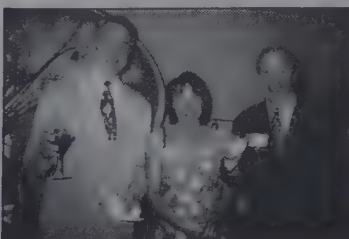
writer she has penned children's books and as a freelance television producer with the CBC, Tennant produced the wonderfully-crafted documentary on modern dancer Margie Gillis entitled *Wild Hearts in Strange Times*. Edmonton audiences recently saw her this winter in the show *The Little Match Girl* with the Edmonton Symphony. *The Piano Man's Daughter* is a continuation of her exploration of theatrical avenues.

"What particularity excites me (about this show) is working with these experienced and very successful artists. I am expanding my role as an artist as well—I'm not just a dancer but an actress. I love acting and I have some lovely scenes with Tim and Jack (Nicholsen, an accomplished actor) that are all seamlessly woven together with Joe's wonderful music. We all come together in this project as a group of tremendously sympathetic talents with the desire to combine in an artistic adventure. It's an evening of unique theatre by very adventuresome people who have solid and considerable credentials. Someone coined the phrase 'literary vaudeville,' which I think sums it up nicely." ●

The Piano Man's Daughter...and Others: a fundraiser for The Citadel Theatre
Shorster Stage
May 24



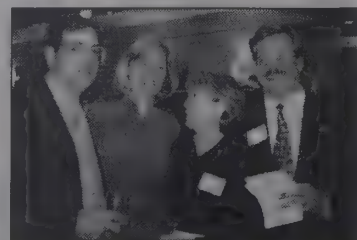
THIS IS TERRIFIC: Vincent Varga, executive director of the Edmonton Art Gallery; Debi Cautley, president of the Klondike Days Association and Don Gray, K-Days General Manager toast to their "secret" plans for Klondike Days. All I could squeeze out of the tight-lipped Gray was that this year's annual event would be bigger, better and different—and they're partnering with the EAG somehow...



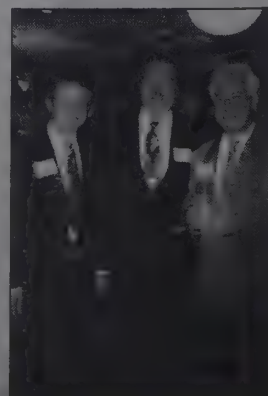
PICTURE PERFECT: Top photographer Robert Bray (left) recently won the Alberta Professional Photographer of the Year award for the fourth time! He chats with Joanne McGregor, who does marketing and advertising for Robert Bray, and David Gilbert (right) sales/marketing manager with Airgas Canada Inc.

WRAPPING UP THE DAY: Frank Gibson (left), president of Indacom Real Estate Ltd.; George Andrews (middle), vice-president of resource development for the United Way and Dr. Robert Westbury, vice president of TransAlta Corp. are pleased to attend.

The Westin Edmonton showcased their new lobby, Pradera restaurant & bar and the Strathcona room as over 400 guests mingled, sipped champagne and sampled delectable selections from the Pradera menu—such as sushi, rack of lamb and fresh seafood. The sounds of P.J. Perry and a silent auction for the Children's Health Foundation added to the success of the evening.



YES! WE STILL SERVE CHATEAUBRIAND! Jeffrey Morie (left), owner of J.M. Morie Specialty Advertising; Kate Ashton, General Manager of the Westin Edmonton and Linda and Dave Romaniuk (right). Linda is in sales with Precision Chemicals while Dave practises law with Duncan & Craig.



Night Falls on Garcia's bright career

FILM

BY DAN MCLEOD

SPECIAL TO VUE WEEKLY

NEW YORK-In 1990, long-term stardom seemed a sure thing for Andy Garcia when he earned an Oscar nomination for *The Godfather: Part III*. But Garcia has always shunned the fast track to success and pursued dreams of directing and acting in projects that have personal meaning for him. This year, with starring roles in three major films, he seems headed for success at the box office no matter what, beginning with *Night Falls on Manbattan*, which opened last Friday (May 16).

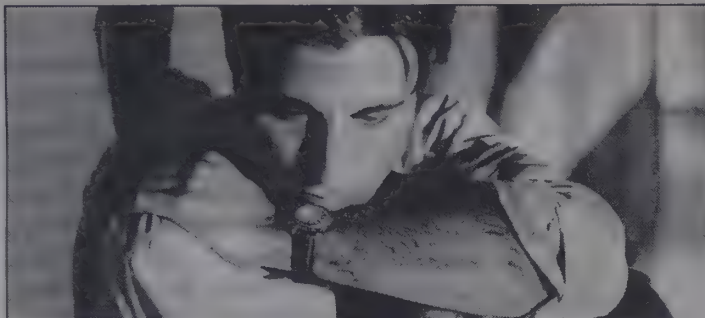
Based on the novel *Tainted Evidence* by Robert Daley, *Night Falls on Manbattan* features Garcia as Sean Casey, an idealistic young Manhattan district attorney who is thrust into the spotlight when chosen to prosecute a high-profile murder case. Deep into the case, Casey finds that corruption inside the police department might extend to his own father, a veteran police detective played by Ian Holm. Casey is forced to confront his own ideals about loyalty and morality. It's a role that earned Garcia the biggest paycheck of his career, \$5 million, and also brought him together with Sidney Lumet, the Oscar-nominated director of *12 Angry Men*, *Dog Day Afternoon*, *Network* and *The Verdict*.

He said that the gritty mood of *Night Falls on Manbattan* reminded him of one of his first movies, *8 Million Ways to Die*, in which he played a crazed Colombian cocaine dealer. Where it differed, though, was in the directing.

"Hal Ashby would rehearse on camera and do a lot of takes and improvise a lot. Sidney is the antithesis of that. He likes to rehearse very intensely and shoot 80 per cent of it in one take."

Garcia, a fan of Lumet films such as *Dog Day Afternoon* and *Serpico*, says: "This is a real Sidney Lumet piece. He's always been obsessed with the exploration of corruption—not only of the system but of the individual." He also admires Casey's idealism. "I liked the fact that the story comes back to confront him in its worst possible way. His father comes from a world of moral purity and doing things the right way and standing for something you believe in. But it turns out that Sean has to break that moral high ground in order to protect the one guy who he thought was incorruptible. I think that was a great twist to the story."

His own father, Rene, a real-life lawyer, passed away three years ago. Garcia says he thought of him constantly while playing Sean Casey.



Andy Garcia has a contemplative moment.

"I had a very good relationship with my father; he was a great example for me. Obviously, when you approach any part, you tend to personalize things and look at things within your own emotional memory in order to fulfill the demands of the character. So I guess this performance is sort of a homage to him."

Now 41, Garcia was born in Havana and emigrated to Miami with his family at the age of five.

"My father was a lawyer in Cuba and he was also a farmer. He had a 1,000-acre ranch where he grew avocados, potatoes, cucumbers and whole beans. But we left all that behind and had to start from scratch. One of my early memories is of my father asking for a dime at the airport to call his cousin in Tampa—but he did eventually prosper in Miami. The family business [a multimillion-dollar fragrance business] is still very much intact and my brother runs that."

Garcia and his wife, Maria Victoria (also a Cuban exile), have homes in Los Angeles and Miami with their three daughters: Dominik, 14; Daniella, 9; and Alessandra, 6. Although he struggled as a kid to learn English and adjust to life in America, he has always longed to return to Cuba.

"There's a sadness of leaving where you're coming from but there was also a desire to be where we were. We were pushed, in a political sense, but I never saw any bitterness on the part of my family. The fact that we landed somewhere where we had our freedoms was a positive thing. Certainly we had very little financial means, but I never felt as though we were really struggling, even though the whole family was living in one room. We were always very united."

After a brief stint in the theatre department of Miami International University, Garcia moved to L.A. where he had to fight being stereotyped as a Latino.

"I struggled financially and also emo-

tionally because as a young actor you're not prepared for the realities of this business, which can be very harsh. It was mainly persistence that carried me through. I was working on the local stage and doing improvisational theatre with the Groundlings and casting people would see me, so I'd get the odd call. Then I was fortunate enough to get involved with MTM [Mary Tyler Moore Productions]. They gave me a small part in the pilot of *Hill Street Blues* and they called me back. I died three times on that show. I thought it was very flattering that they would kill me and then call back."

For years, he acted in L.A. for union scale, about \$300 a day—that is, on those few days when he could find work. During an actors' strike that lasted almost a year, Garcia had cause to question his calling.

"One day, I was working on the loading docks in the City of Commerce on the graveyard shift. All these trucks would pull into this huge dock and we were rerouting all this freight. So I was taking this long pole out of the truck, I asked the guy next to me for help and he said sure. We were carrying it and he said: 'I haven't seen you around here much.' I told him I only came in part-time because I was looking for work as an actor. And he said, 'You're an actor? Well, I'm a producer.' That made me wonder if I was in the right line of business."

Garcia would love to go back to Cuba but he says he won't consider it until Fidel Castro is gone. In the meantime he wants to direct and star in *The Lost City*, an epic tale about a man forced to leave his homeland during the Cuban Revolution, based on a screenplay by Cuban novelist Guillermo Cabrera Infante. It's a film he's struggled to make for eight years, but he could never raise the necessary \$20 million. He does, however, have his dream cast.

"I'm very touched that some actor friends

of mine are ready to go—Kevin Spacey, Joe Mantegna, Eddie Olmos, Isabella Rossellini and Bobby Duval."

His only directing experience so far has been *Cachao: Like His Rhythm There Is No Other*, a feature-length documentary concert film on Cuban mambo artist Israel Lopez "Cachao," which Garcia also produced. He also produced and performed on two record albums of "Cachao Master Sessions" and he is planning to produce a third Cachao recording this year.

Garcia's production company, CineSon Productions, will shoot an independent film in New York next month called *The Scalper*, to be produced by Garcia and directed by Richard Wenk from his own screenplay. In the film, which is set against the backdrop of the Pope's visit to Yankee Stadium, Garcia will star as a street hustler who tries to clean up his act in order to keep his girlfriend, played by Andie MacDowell.

"I like the creative freedom [of an independent movie]," Garcia says, "because there's less involvement from people who are not really making the movie. On an independent, you're on your own out there and the budgets are a lot lower. We're financing this one through foreign distribution sales and we're shooting it in 35 days. That liberates you and you don't have to depend on the Hollywood distribution system to give you the green light. You can create your own green light. Of course, you also have to make a good movie that people want to see."

In his next studio film, due out this summer, Garcia returns to the gangster genre as Lucky Luciano in Bill Duke's *Hoodlums*, costarring Laurence Fishburne, Tim Roth, Vanessa Williams and Cicely Tyson.

"If you read [Lucky Luciano's] biography," Garcia says, "which I recommend because it's really fascinating, there's a lot of parallels to the character of Vito Corleone in *The Godfather*, especially *The Godfather II*: the young Vito—in terms of anecdotes and the type of person he was and his trajectory—and the relationship between the gangsters, especially in the scenes where the syndicate was together."

Another of his films due out this summer is *Desperate Measures*, with director Barbet Schroeder.

"I play the father of a young man who is dying of leukemia," Garcia says. "We've been desperately searching for a bone-marrow donor and there are no matches. So I break into these FBI files and I find Michael Keaton's character in maximum-security prison and I convince him to become the donor for my child. But he escapes before the transfusion and the

Garcia continued on page 26.

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FILM
BY WENDY
BOULDING

PreVUE

The Asian culture is rich with tradition yet still remains a mystery to most Canadians. This weekend the Metro Cinema offers the chance to explore cultural diversities through the vision of several Asian filmmakers.

"These films reflect a different approach to life than we are used to," explained Bill Evans, programmer of Metro Cinema. "Canadian culture is still very British, very anglocentric. These films challenge that."

The Festival begins Friday night with Program One entitled "New Works By Asian-Canadian Women." It begins at 7 p.m.

The four films being showcased were made by accomplished filmmakers such as Helen Lee. Lee, a Toronto-based filmmaker and writer, was awarded the Norman Jewison Fellowship from the University of Toronto and attended the Whitney Museum's (New York City) prestigious Independent Study Program. Her film, *Prey*, tells the tale of an Asian girl, the shoplifter she catches in her father's convenience store and the romance that blossoms thereafter.

Like an intricately-woven patchwork quilt, these films bring to life the various aspects of Asian culture as experienced by women. *Hong Kong Or Hay River* explores the difficulties of adapting to a new culture while *Shepherd's Pie & Sushi* is a personal account of Meiko Ouchi's search for her own cultural identity.

"These films examine the roles Asian women play in their culture and the changes they have gone through when they immigrated to Canada. Many myths people may

have about Asian women are debunked by these filmmakers. Also, many of these films reflect the strength of character that many Asian families have," said Evans.

Program Two is entitled "New Works By Canadian Independent Film & Video Makers About Asian Culture." These seven short films begin 9 p.m. Friday.

"This group of films all depict different aspects of the Asian experience by looking at racial and cultural stereotypes," said Evans. "All of the films give you an understanding of the culture. They all take different approaches, but they are all eye-opening."

Criss-crossing emotions and interpretations each film cuts to the core issue. *BBQ Muslims* reacts to prejudices experienced by two young Muslims who are accused of being terrorists after a neighborhood barbecue blows up. *Ten Little Dumplings* observes the invisibility of women in a Chinese family. With a quirky outlook, director Wayne Yung explores stereotypes of gay Asian men in *Lotus Sisters*.

The highlight of Program Three, "Family Snapshots," is a rare screening of filmmaker Edward Yang's *Mahjong*. Yang is an internationally-respected director whose films have never been shown in Edmonton. Evans describes Yang's work as being "stunningly beautiful" and more like European art films rather than traditional Asian works.

The three other films illustrate the respect Asians have for the family unit and the importance they place on family relationships.

Said Evans: "There is a greater emphasis put on the family within the Asian culture. This program shows that but it also shows the issues related to having such close relationships."

Award-winning director Janine

Fung's film *Leftovers* is an offbeat short drama about manoeuvring inside a family fuelled by intolerance and homophobia while still trying to find one's own identity. *These Shoes Weren't Made For Walking* recounts the cultural and socio-economic forces which shaped the lives of four generations of Chinese women. And *Blending Water & Milk: Sex In The New World*, made by acclaimed director Paul Wong, is an experimental cross-cultural documentary exploring sex.

Concluded Evans, "These films reflect an awareness of how Asian culture is having an impact on Canada right now. They question their own culture and at the same time question what it means to be Canadian."

Asian Heritage
Month Film and
Video Festival
Metro Cinema
May 23-24

A low-down of Israeli film festival

FILM

BY RUSSELL MULVITY

PreVUE

May 24 sees the return of the Israeli Film Festival. Four films will be screened over three days.

The festival begins the evening of May 24 with a 9:30 p.m. screening of *Love-Sick on Nana Street*. This film was the winner of eight Israeli Academy Awards. It is about the attempts of a pirate cable TV operator to woo a Tel Aviv actress. This film screens at 2 p.m. May 25 as well. Also on the 25th is *The Italians Are Coming* and *As Tears Go By*. The former, on at 7 p.m. is a comedy that explores life on a kibbutz through the idealistic eyes of a visiting Italian water polo coach. The latter, on at 9 p.m., is a quirky glimpse of the generation gap revolving around the inept attempts of a young man trying to obtain his driver's licence.

A special student's screening of *The Summer of Aviya* goes May 26 at 1 p.m. This film recounts one summer in the life of 10-year-old Aviya whose loving and fiercely independent mother, Henya is tortured by periodic mental breakdowns.

Sunday also has a 7 p.m. screening of *As Tears Go By* and a 9 p.m. screening of *The Italians Are Coming*.

Ticket prices are \$7 for adults and \$5 for students and seniors. There is a three-ticket deal—\$18 for adults, \$12 for seniors and students. Advance tickets are available until May 23 at the Edmonton Jewish Community Centre, 7200-156 Street. For further information, call 487-0585.

MOVIE PREMIERE

VUE Weekly, The Edmonton Sun, The Bear and Access TV invite you to the advance screening of

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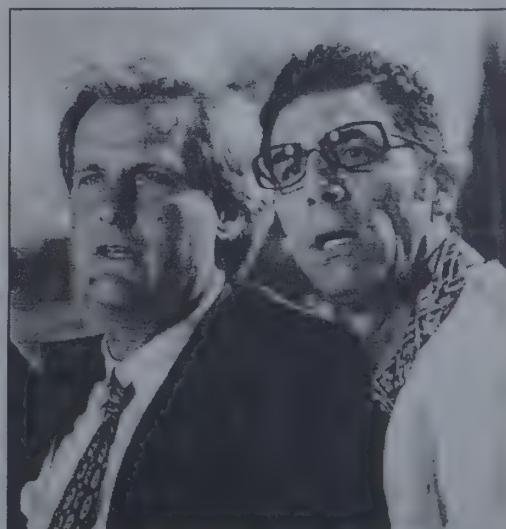
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Father's Day an unoriginal mess

MOVIES
BY RUSSELL
MULVITY

ReVUE

Robin Williams is funny. Billy Crystal is funny. Together they are funny. But *Father's Day* is not funny.

You would think that a film featuring the two of them would be funny. You would be wrong.

There are some very funny bits in *Father's Day*. They come from Crystal and Williams and, occasionally, from the two of them together. The thing is, when they are actually being funny it has nothing to do with the film itself.

Having pretty much picked clean the carcass of television, Hollywood is back to stealing ideas from French films.

Les Comperes was a charming French flick made in 1983 that paired the more-than-largish Gerard Depardieu with the mousy Pierre Richard. It was funny and its humor rose from the situation. The situation was that two middle-aged men suddenly discovered they may have fathered a child—and later finding out it is the same child.

Father's Day is a vehicle for Robin Williams and Billy Crystal. Over the past couple of weeks the two of them have been impossible to avoid on TV. The pair seem to be on every possible promotional forum that exists doing pretty much the same

routine that they do in this film

And they are funny. For the most part, Crystal plays the straight man to Williams, though there is a sense that it is a reluctant straight man. When they start riffing off each other you can almost see the sparks fly (of course, Crystal needs the work more. His last few films have bombed).


Director Ivan Reitman knows an easy deal when he sees it. Rather than bend his two comedians to the film's end, he simply shapes the film around their improvisations, being flexible rather than directorial. The part of *Father's Day* that does not involve Williams and Crystal is secondary.

The mother of the wayward son is played by Natassja Kinski and for the most part she seems to be wondering about what happened to her career. Her husband is played by Canadian actor Bruce Greenwood, who gets to fall over a cliff locked in a port-a-potty not once but twice. For no other reason, perhaps, than to give the audience something to watch for, Mel Gibson puts in a cameo appearance as a hawk of piercings.

Father's Day is a disappointing mess. Save your money and watch for Williams and Crystal to appear together in some TV comedy show.

Father's Day
Cineplex Odeon
Daily

★★★★★
EXCLUSIVE ENGAGEMENT - 1 WEEK ONLY
"ONE OF THE RARE GRACE NOTES OF THE FILM YEAR!"
 AN ELEGANT AND EROTIC ROMANCE!
 Peter Travers, ROLLING STONE
 ★★★★★
"SUPERLATIVE ENTERTAINMENT!"
 Dave Kehr, NEW YORK DAILY NEWS



Michel Serrault • Emmanuelle Béart
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SHOWTIMES EFFECTIVE DATE OF PUBLICATION ONLY, THURSDAY, MAY 22, 1997

PARAMOUNT 711
 10233 Jasper Ave. 428-1307
FATHER'S DAY (STC)
 Daily 7:00, 9:20 PM

WESTMOUNT CTR.
 111 Ave. & Groat Rd. 455-8726
 \$6.00 GENERAL ADMISSION
 \$3.00 CHILDREN & GOLDEN AGE
 \$3.00 TUESDAY & MATINEES

FATHER'S DAY (STC) Daily 7:15, 9:30 PM
BREAKDOWN (M) Daily 7:30 & 9:45 PM
 Coarse language/brutal violence.
AUSTIN POWERS (PG) Daily 7:00, 9:20 PM
 Not suitable for young children
NIGHT FALLS ON MANHATTAN (M) Daily 7:20, 9:40 PM
 Coarse language/violent scenes

WESTMALL
 West Edmonton Mall 444-1242
FATHER'S DAY (PG) Daily 7:00, 9:20 PM

THE SAINT (PG) Daily 7:30 & 9:50 PM
NIGHT FALLS ON MANHATTAN (M) Daily 7:05, 9:35 PM
 Violent scenes
ROMY & MICHELLE'S HIGH SCHOOL REUNION (M) Daily 7:15, 9:25 PM
BREAKDOWN (M) Daily 7:20, 9:45 PM
 Coarse language/brutal violence

GATEWAY 8
 29th Ave. & Calgary Trail 436-6977
SPECIAL SAVINGS - \$3.00 MATINEES BEFORE 6:00 PM

AUSTIN POWERS (PG) Daily 2:15, 4:30, 7:10, 9:40 PM. Coarse language/brutal violence
BREAKDOWN (M) Daily 1:50, 4:00, 7:20, 9:50 PM. Coarse language/brutal violence
THE SAINT (PG) Daily 1:45, 4:15, 7:10, 9:30 PM
WARRIORS OF VIRTUE (PG) Daily 1:30 PM. Violent scenes
ROMY & MICHELLE'S HIGH SCHOOL REUNION (M) Daily 1:30, 3:50, 7:20, 9:25 PM
FATHER'S DAY (PG) Daily 3:45, 7:00, 9:15 PM
GROSSE POINTE BLANK (M) Daily 1:45, 4:10, 7:05, 9:25 PM

LONDONER 17
 137 Ave. & 66 St. 475-4555
 \$7.99 GENERAL ADMISSION
 \$4.25 CHILDREN & GOLDEN AGE
 \$4.25 TUESDAY/\$3.00 MATINEES

RETURN OF THE JEDI (PG) DAILY 7:00, 9:45 PM
CATS DON'T DANCE (G) DAILY 7:15 PM
JERRY MAGUIRE (M) Daily 9:30 PM.
 Coarse language, sexual content.

Working in a coal mine...

FILMS

BY RUSSELL MULVEY

ReVUE

Big brass bands. Somehow, brass bands always have an attitude. They always have an opinion.

There is a brass band in *Brassed Off*, as one might have guessed from the title. The title, though, refers to several things. One alternative meaning is "extremely annoyed"—what all the coal miners in Britain are.

They are extremely annoyed because most of the coal mines have been systematically shut down, putting them out of work. The big mine in Yorkshire is about to shut down. This will seriously affect the brass band that has been around for as long as the coal mine.

This is what *Brassed Off* is all

about—the nature of work and self-worth. It is also about the miners who play in the band and about how they have to deal with not only the fact that their livelihoods are now "redundant," but also their creative outlet.

That *sounds* pompous but the film is not in any way pompous. Director Mark Herman has made a film that is not only a polemic against the policies of the Conservative government in general but also a tribute to the decency of the working class of Yorkshire.

The story follows a few weeks in the lives of some miners who play in the brass band. The band leader is an ex-miner who is slowly dying of miner's lung and who is oblivious to anything outside of the band's next appearance. His son plays trombone and is just barely supporting his wife and four kids. The

other band members are just marginally better off.

Things seem to improve when a young woman moves back to town and joins the band. She is a very good horn player—and she is also part of management.

But not much is made of her management; she comes down firmly on the side of the working man. Not much is seen of management anyway and this certainly presents a very long-sided view of the way things are done.

That *Brassed Off* offers only one viewpoint is undeniable. The film makes no apologies for this. It is melodramatic and manipulative but is also entertaining with sympathetic, believable characters. ●

Brassed Off
 Princess Theatre
 Daily

Ruth entertains in extremes

FILM

BY RUSSELL MULVEY

ReVUE

Choices can be difficult. Some choices are far more difficult than other choices.

Citizen Ruth is a satire—which is not to say that it is a comedy, though it bills itself as a comedy. As satire, it exposes the absurdity of extremism and it is safe to say people who hold extreme points of view will not appreciate the film.

It is a very good film. Laura Dern provides an exceptional performance as Ruth.

Ruth is a substance abuser. Her preferred substance is the fumes from glue, paints, solvents, whatever

she can get her nose around. She has had four children and is pregnant again. When she ends up in jail yet again, the judge charges her with endangering the life of her unborn child and Ruth comes to the attention of an anti-abortion group.

Ruth is removed from their influence and becomes associated with a pro-choice group. Back and forth the arguments go. Ruth is, however, only influenced by money and it is money that is the deciding factor for her. She does, amazingly enough, become self-actualized, more self-aware as to the fact that people are pulling her this way and that—and don't actually care about her. This slow change is fascinating to watch and that we see can it at all is a tribute to both

the script and Dern.

It is probably inaccurate to portray people with passionate beliefs as anything but crazy and in this film both the pro-choicers and the pro-lifers have passionate beliefs. To *Citizen Ruth's* credit all the characters, in both camps, are equally crazy—that is to say, passionate.

Writers Alexander Payne and Jim Taylor crafted a script that acknowledged midwestern sensibilities and midwestern humor. Payne also directed and whereas the direction is not exactly inspired it certainly facilitates the telling of the story.

Citizen Ruth
 Avenue Theatre
 Daily

Garcia

continued from page 24

movie's about trying to get him back while my son is dying."

This fall will see the release of *Death in Grenada*, a film about the assassination of Spanish poet Federico Garcia Lorca. "It's an investigative thriller about a young man who goes back to Spain 20 years after Lorca's death to find out what happened to him. Every time he speaks to someone, they tell what happened in different ways and he comes back to the truth of the film, which is not really the truth of the history because no one really knows who pulled the trigger. But for the sake of the story, the

person who pulled the trigger was a lot closer to home than he could imagine. It was directed by Marcos Zurinaga and it was a movie that was presented to me by [late friend] Raul Julia. It was a dream of Raul's to do a movie that had Lorca at its core and he asked me to participate and, unfortunately, he passed away before we could do it together. So we did it as a tribute not only to Lorca but to Raul's idea. We dedicate the movie to him. It's an independent film, financed through foreign sales and investments out of Puerto Rico [Julia's birthplace]. Edward James Olmos is in it, Jeroen Krabbah, Giancarlo Giannini, Esai Morales and I play Lorca." (Georgia Straight Syndicate)

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MOVIES 12
 130 AVE. - 50TH STREET 472-9779
 SHOWTIMES EFFECTIVE MAY 23-MAY 29, 1997

BEVERLY HILLS NINJA PG SAT/SUN 11:30 DAILY 1:50, 7:20 PM	DANTE'S PEAK PG DAILY 1:25, 4:25, 7:25, 9:55 PM. Presented in DTS.	FOOLS RUSH IN PG SAT/SUN 11:35 DAILY 2:00, 4:35, 7:10, 9:40 PM	VEGAS VACATION PG SAT/SUN 11:25 DAILY 1:55, 4:15, 7:35, 9:55 PM.	THAT DARN CAT G SAT/SUN 11:35 DAILY 1:45, 4:40, 7:45, 9:15 PM.	EIGHT HEADS IN A DUFFLE BAG M DAILY 7:40, 10:00 PM. Coarse Language.	JERRY MAGUIRE M DAILY 1:00, 4:00, 7:00, 10:00. Presented in SDDS
CATS DON'T DANCE G SAT/SUN 11:20 DAILY 1:15, 3:20, 5:30	RETURN OF THE JEDI PG DAILY 1:15, 4:05, 6:55, 9:45	SCREAM M DAILY 1:35, 4:45, 7:45, 10:15. Not suitable for pre-teens.	SLIMELADE M DAILY 4:15, 9:35 Coarse language, disturbing scenes.	SELENA G DAILY 1:10, 4:10, 7:15, 10:15. Presented in DTS.	PRIVATE PARTS M DAILY 1:30, 4:30, 7:30, 10:10. Sexual content, coarse language.	DONNIE BRASCO M DAILY 1:20, 4:20, 7:25, 10:05. Extremely violent scenes, coarse language.

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 SHOWTIMES EFFECTIVE MAY 23 - MAY 30, 1997

BANISTER LANE PG SAT/SUN 11:50 AM. Daily 2:30, 4:45, 7:10, 9:25 PM. Midnight show 12:30	BEVERLY HILLS NINJA PG SAT/SUN 12:05. Daily 2:35, 4:55, 7:40, 10:10 PM. SAT midnight show 12:30 PM	SCREAM M Not suitable for teenagers. Daily 7:35, 10:05 PM. SAT midnight show 12:30	FOOLS RUSH IN PG SAT/SUN 11:40. DAILY 2:10, 4:50, 7:35, 9:50.	VEGAS VACATION PG SAT/SUN 12:00. DAILY 2:30, 5:05, 7:30, 9:25 PM. Midnight SAT Only 11:50 PM	THAT DARN CAT G SAT/SUN 11:25. DAILY 1:25, 3:35, 5:10 PM.	JERRY MAGUIRE M DAILY 1:10, 3:50, 6:35, 9:30 PM. Midnight SAT Only 12:15 AM. Coarse language & Sexual content.	MCHALE'S NAVY PG DAILY 7:30, 10:00 PM. Midnight SAT Only 12:25
RETURN OF THE JEDI PG SAT/SUN 11:05. DAILY 1:35, 4:15, 6:55, 9:40. Midnight SAT Only 12:15.	SLIMELADE M Coarse language & disturbing scenes. SAT/SUN/MON 11:10. DAILY 4:25, 9:45. Midnight SAT Only 12:30	CATS DON'T DANCE G SAT/SUN 11:45 AM. DAILY 2:00, 7:10 PM	SELENA G DAILY 1:20, 4:00, 6:40, 9:20. MIDNIGHT SAT 12:00	DONNIE BRASCO M Extremely violent scenes & coarse language. Throughout. SAT/SUN 11:10. DAILY 1:45, 4:20, 7:40, 9:40. MIDNIGHT SAT 12:10	PRIVATE PARTS M Sexual Content & Coarse Language Throughout. SAT/SUN 11:40. DAILY 2:15, 4:40, 7:55, 9:35. MIDNIGHT SAT 12:35		

a MINUTE at the MOVIES by Todd James

AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY Mike Myers (*Wayne's World*) has created another memorable character, a swinger in a square world—secret agent Austin Powers. He's the ultimate spy—cryogenically frozen in the '60s and thawed in the '90s in order to stop his arch-enemy, Dr. Evil (Myers again) from taking over the world. Teamed with Elizabeth Hurley (*Passenger 57*), Austin must adapt to a world no longer accustomed to free love and psychedelic fashion. Myers is obviously a funny guy and there are some scenes here that are pure genius, including an opening dance sequence that's fall-on-the-floor funny. However, Myers spreads himself too thin playing two characters and he could have used help fleshing out a script that often loses its pace. A solid cast of celebrities helps lift the proceedings out of some dead spots, including Robert Wagner, Michael York and Tom Arnold. (M)

BREAKDOWN If you just love to drive those lonely scenic routes on your summer vacation, *Breakdown* might make you think twice about doing that again. Kurt Russell (*Executive Decision*) and Kathleen Quinlan (*Apollo 13*) play Jeff and Amy, a couple headed to California through the Arizona desert when their brand-new Jeep breaks down in the middle of nowhere. A friendly trucker, played by J.T. Walsh (*Sling Blade*), agrees to help the stranded couple with what should be a simple ride to a pay phone. You can't always depend on the kindness of strangers, though—when Jeff fixes the Jeep and proceeds to the designated meeting spot to pick up Amy, there's no sign of his wife and seemingly little interest from the locals. Jeff encounters a collection of unsavory and unsympathetic

characters as he begins a frantic search for his wife under the merciless desert sun. There's more to the inhabitants of this sleepy desert town than meets the eye. In this unfamiliar territory, Jeff isn't sure who he can trust. *Breakdown* plays on the fears we all have when we're far away from familiar surroundings and every single person in the audience will think "What would I do in this situation?" Director and writer Jonathan Mostow provides a nifty little conspiracy that Jeff must solve as well before he can get his wife back. The suspense is thick, even though *Breakdown* runs out of story quickly and there are a few too many cute coincidences and improbabilities. But it's easy to get caught up in Jeff's ordeal, thanks to Russell's intense performance and the menacing work of Walsh. Expect plenty of action too, including enough car chases and crashes to satisfy gumball rally fans. (M)

FATHER'S DAY The combination of Billy Crystal and Robin Williams seems a natural one and it is but in this movie there's just not enough genuine laughs to make it worthwhile. They play Jack and Dale, two former lovers of Collette (Natassja Kinski) whose 16-year-old son has gone missing. She concocts a ruse to trick them into searching for the boy—telling them both that they're his father. The search is complicated when they learn their supposed son is involved in a drug-related rip-off and it doesn't help that Jack and Dale are getting on each other's nerves. Director Ivan Reitman has rounded off any rough edges in this squeaky clean movie. If it weren't for the presence of Williams and Crystal, there'd be little reason to take in this bland slapstick comedy. (M)

THE FIFTH ELEMENT Jaw-dropping special effects, furious action and flaming explosions—*The Fifth Element* has all the pieces in the puzzle but with a few more ingredients not normally found in your run-of-the-mill sci-fi adventure: finesse and a startling dose of humor. French writer and director Luc Besson (*The Professional*, *La Femme Nikita*) has created a future that resembles Star

Wars but with more of an edge. This is a fun and risqué science fiction fantasy that places our tiny globe on the brink of annihilation. Only a so-called fifth element in the form of a beautiful waif-like alien, played by Milla Jovovich (*Dazed and Confused*) can prevent certain destruction. Bruce Willis is the lucky cab driver who picks up the world's most important fare. This is Willis as an anti-hero, a former special agent turned down-and-out hack—a recycled and familiar role. Aside from the hair color, it's not a particularly exciting performance, but it works. His character seems to all but disappear against this inspired new world. It's tough to compete against zany performances like Chris Tucker's bizarre radio god, Ruby Rhod. And if you want aliens, you get aliens—including the morphing, dog-like Mangalore hired by the evil Zorg (Gary Oldman). Creepy creatures and special effects lend *The Fifth Element* a future of its own. But Besson's story, bursting with mythology and magical allusions, gives this nifty yarn a backbone. It's too bad *The Fifth Element* didn't rely more on the tale rather than the body count—we could have done without some of the predictable, protracted shootouts. Fortunately, there's enough wit in the story and style in the presentation to make up for that faux pass. Above all, it's an out-of-this-world fantasy that's fun and loaded with surprises. (M)

GROSSE POINTE BLANK John Cusack (*City Hall*) plays Martin Blank, a charming hit man ready to hang up his rifle after one final job in his home town of Grosse Pointe. The hit is cleverly arranged by his secretary and will coincide with Martin's high school reunion. Martin mysteriously disappeared 10 years earlier, dumping his date for the high school prom (Minnie Driver, *Circle of Friends*, *Sleepers*) to join the Marines and eventually start up his own profitable business as a human exterminator for hire. On the advice of his reluctant psychiatrist (Alan Arkin), Martin returns to Grosse Pointe to reconnect with his old home-town friends, all the while pursued by a rival hit man (Dan Aykroyd), hoping to form a murderer's union. This is a unique little comedy that doesn't quite live up to its promise—but you gotta love the premise and the cast. It's not exactly fall-on-the-floor funny, but there are some really terrific scenes and Martin is a perfect role for Cusack. If you've been to a reunion lately, you can relate. (M)

PARADISE ROAD Bruce Beresford (*Driving Miss Daisy*) directs Glenn

Close (*101 Dalmatians*) and Frances McDormand (*Fargo*) in this movie based on true accounts told by a group of women imprisoned by the Japanese during the Second World War. All of the women were from different countries, different social standings and often spoke different languages, but found common ground when they formed a vocal group. There are scenes of disturbing violence and torture, but too often Beresford lays it on thick with scenes of the women's vocal prowess driving their captors to tears. Despite the melodrama, some scenes do grab you. (M)

VUE Ratings

O = Awful
V = Bad
VV = Poor
VVV = Good
VVVV = Very Good
VVVVV = Excellent

Todd James hosts "A Minute of the Movies," heard daily at 8:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

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CINEMA GUIDE

Showtimes effective on date of publication only, FRI, May 22, 1997

EATON CINEMA

3rd fl. Phase II 101 St. & 102 Ave. • 431-7020

LIAR, LIAR PG
Daily 2:30, 7:30, 9:30. Coarse language, suggestive scenes. No 9:30 PM show on May 22.
VOLCANO PG
Daily 2:00, 7:10, 9:45. Presented in Digital Theatre Sound. No 9:45 PM show on May 22. Not suitable for young children.
AUSTIN POWERS PG
Daily 2:20, 7:30, 9:30. Presented in Dolby Digital Sound. Not suitable for young children.
FIFTH ELEMENT PG
Daily 1:45, 2:15, 7:00, 7:25, 9:35, 9:55. No passes accepted. Violent scenes, not suitable for young children.
THE SAINT PG
Daily 2:00, 7:00, 9:30 PM.
KAMA SUTRA R
Daily 2:10, 7:15, 9:45 PM.
NIGHT FALLS ON MANHATTAN M
Daily 2:30, 7:10, 9:40 PM. Violent scenes and coarse language.
BREAKDOWN M
Daily 2:05, 7:20, 9:25 PM.

WEST MALL 8

West Edmonton Mall
Phase II Entrance 2 • 444-1627

LIAR, LIAR PG
Daily 2:15, 6:45, 9:00 PM. Presented in Digital Theatre Sound. Coarse language, suggestive scenes.
VOLCANO PG
Daily 1:45, 2:15, 7:00, 7:30, 9:10 PM. No 9:10 PM show on May 22, showing at 9:40 PM only. Not suitable for young children.
ANA CONDA PG
Daily 2:30, 7:30, 9:50 PM. No 9:50 show on May 22. Frightening scenes.
AUSTIN POWERS PG
Daily 2:30, 7:30, 9:50 PM.
KAMA SUTRA R
Daily 2:10, 7:10, 9:30 PM.
FIFTH ELEMENT PG
Daily 1:45, 2:00, 6:45, 7:15, 9:15, 9:45 PM. No passes accepted. Violent scenes not suitable for young children.
CAPITOL SQUARE M
10865-Jasper Avenue • 433-1282

THE ENGLISH PATIENT M
Daily 8:00 PM. Sexual content.
ANA CONDA PG
Daily 9:10 PM. Frightening scenes.
KISSED R
Daily 7:20 PM. Disturbing sexual content, maybe offensive.
ROMY AND MICHELE'S REUNION M
Daily 7:00, 9:00 PM PM.
WHEN WE WERE KINGS PG
Daily 7:10, 9:30 PM.
WHITEMUD CROSSING PG
4211-106 Street • 434-3098

LIAR, LIAR PG
Daily 7:30, 9:30 PM. Coarse language, suggestive scenes.
VOLCANO PG
Daily 7:10, 9:40 PM. Not suitable for young children. Presented in Digital Theatre Sound.
FIFTH ELEMENT PG
Daily 7:00, 7:30, 9:30, 9:50 PM. No passes accepted. Violent scenes not suitable for young children.

WESTMOUNT 4

111 Ave. & Grant Road • 452-7243

LIAR, LIAR PG
Daily 7:30, 9:30 PM. Coarse language, suggestive scenes.
VOLCANO PG
Daily 7:10, 9:20 PM. Not suitable for young children. Presented in Digital Theatre Sound.
ROMY AND MICHELE'S REUNION M
Daily 7:20, 9:10 PM. No 9:10 PM show on May 22.
FIFTH ELEMENT PG
Daily 7:00, 9:40 PM. No passes accepted. Violent scenes not suitable for young children.

VILLAGE TREE MALL

10000-100 St. & 100th Avenue
St. Albert • 431-1212

LIAR, LIAR PG
Daily 7:30, 9:30 PM. Coarse language.

suggestive scenes.
ANA CONDA PG
Daily 9:45 PM. Frightening scenes.
THE SAINT PG
Daily 7:05, 9:45 PM.
VOLCANO PG
Daily 7:05, 9:20 PM. Not suitable for young children.
WARRIORS OF VIRTUE PG
Daily 7:20 PM. Violent scenes.
AUSTIN POWERS PG
Daily 7:10, 9:20 PM. Not suitable for young children.
FIFTH ELEMENT PG
Daily 7:00, 9:30 PM. Violent scenes, not suitable for young children. No passes accepted.
FATHERS DAY PG
Daily 7:20, 9:40 PM. Not suitable for young children.
GODFATHER 25TH ANNIVERSARY R
Daily 8:00 PM.
GROSSE POINTE BLANK M
Daily 7:15, 9:45 PM.

CLAREVIEW TOWN CENTRE

4211-137 Avenue • 472-8680

LIAR, LIAR PG
Daily 2:45, 7:45, 9:50 PM. Coarse language, suggestive scenes. Presented in Digital Theatre Sound.
VOLCANO PG
Daily 2:35, 7:35, 9:55 PM. Presented in Digital Theatre Sound. Not suitable for young children.
ANA CONDA PG
Daily 10:00 PM. No 10:00 PM show on May 22. Frightening scenes.
THE SAINT PG
Daily 2:25, 7:40 PM.
BREAKDOWN M
Daily 2:40, 7:25, 9:25 PM. Coarse language, brutal violence.
AUSTIN POWERS PG
Daily 2:10, 7:10, 9:15 PM. Not suitable for young children.
FIFTH ELEMENT PG
Daily 2:00, 7:30, 7:50, 9:30, 9:45 PM. No passes accepted. Violent scenes not suitable for young children.
NIGHT FALLS ON MANHATTAN M
Daily 2:15, 7:15, 9:40 PM. Violent scenes and coarse language.
FATHERS DAY PG
Daily 2:20, 7:30, 9:35 PM. Presented in Digital Theatre Sound. Not suitable for young children.

TWIN DRIVE-IN

14235-140 Street • 457-3447

BOOK OFFICE OPEN NIGHTLY WITH PM SHOW STARTS AT DUSK.

AUSTIN POWERS M
Coarse language & sexual content.
FIFTH ELEMENT PG
Violent scenes not suitable for young children. No passes accepted.
BEVERLY HILLS NINJA PG

CINEMAS 6

West Edmonton Mall
Phase II Entrance 2 • 444-1627

OPEN NIGHTLY 6:15; MATINEES 1:30 PM.

DANTE'S PEAK PG
Daily 9:55 PM.
BEVERLY HILLS NINJA PG
Daily 7:30 PM.
FOOLS RUSH IN PG
Daily 7:00, 9:50 PM.
VEGAS VACATION PG
Daily 9:35 PM.
JERRY MAGUIRE 7
Daily 6:50, 9:25;
Coarse language and sexual content.
THAT OLD FEELING PG
Daily 7:10 PM. Suggestive scenes, not suitable for young children.
RETURN OF THE JEDI PG
Daily 6:45, 9:20 PM.
SIXTH MAN PG
Daily 7:20, 9:45 PM.

Vue movies

EDMONTON FILM SOCIETY

Provincial Museum Auditorium

452-9106

MAN'S FAVORITE SPORT? (1964) An outdoor equipment salesman suddenly finds he has to live up to his "expert" reputation. Stars Rock Hudson and Paula Prentiss. Dir. Howard Hawks. (June 2, 8 p.m.)

METRO CINEMA

Colin Low Theatre, Canada Place

425-3212

ASIAN HERITAGE MONTH FILM AND VIDEO FESTIVAL:

AHMFAVF part 1: New Works by Canadian Women. Featuring: MAH (JONGG) (1996) Dir. Tzu-Yu Eunice Chen; HONG KONG OR HAY RIVER (1995) Dir. Marie Camron; SHEPARD'S PIE AND SUSHI (1997) Dir. Mieko Ouchi and Craig Anderl; PREY (1996) Dir. Helen Lee. (May 23, 7 p.m.)

AHMFAVF part 2: New Works by Canadian Independent Film and Video Makers About Asian Culture. Featuring: BBQ MUSLIMS (1996) Dir. Zargha Nawas; MERGING COLOURS (1995) Dir. Bella Wong; TEN LITTLE DUMPLINGS (1995) Dir. Larissa Fan; LOTUS SISTERS (1995) Dir. Wayne Yung; SPOTTED PUPPETS (1994) Dir. Sami Nalleseh; OMIT YOUR OWN BEING (1996) Dir. Kevin D'Ouzza; SATTYA (1996) Dir. Atul Sohia. (May 23, 9 p.m.)

AHMFAVF part 3: Family Snapshots. Featuring: LEFTOVERS (1994) Dir. Janine Fung; THESE SHOES WEREN'T MADE FOR WALKING (1995) Dir. Paul Lee; BLENDING WATER & MILK: SEX IN THE NEW WORLD (1996) Dir. Paul Wong; DIRTY LAUNDRY (1996) Dir. Richard Fung. (May 24, 7 p.m.)

AHMFAVF part 4: A New Film From Edward Yang. Featuring: MAHJONG (MAJIANG) (1996) Stars Virginie Ledwith and Tang Congheng. Dir. Edward Yang. (May 24, 9 p.m.)

Alternative Video Spot

Locally Owned and Operated

10050 - 82 Ave. • ph. 439-2233 • fax 433-1409 (WE RESERVE)

<http://www.compumart.ab.ca/daz/altvid/>

New Releases:

STAR TREK:
FIRST CONTACT

DAYLIGHT

ONE FINE DAY

THINNER

Alternative:

SWINGERS

STEPFORD WIVES

LOVERS &
OTHER STRANGERS

HEAVY

PUBLIC DOMAIN
★ PRESENTS ★
A BIG BAD BAND BLAST
featuring...
MINORITY
"FROM VANCOUVER"
with **Perceptual Distortion**
and **Broken Nose**
also **FLIGNACIOS**
600 ADVANCE
700 AT THE DOOR
SAT May 31
DOORS @ 8:30
1055 112 0473 7866
PS NEWGROUND
plush sports **SKATEBOARDS & SNOWBOARDS**

THE GOOD THE BAD AND THE UGLY
GASOLINE REDHEAD KYBOSH
plus Guests
THURSDAY MAY 29
DOORS 8:30 PM
the rev
Big Rock 10030-102 ST. INFO: 423-7820

Night Clubbing

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE

CAFE LA CAFE

8104-103 Street, 433-5138
 every FRI: Hy-Phy-Nyte

THE CORE

10145-104 Street, 420-6811
 every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

CRAZY FOX

5552 Calgary Trail South, 414-6340
 every SAT: Kerri Anderson's Crazy Fox Sessions

R20 LIQUID RAM

10044-82 Avenue, 423-5794
 every THU: Alternative of the Ages with DJ Schizzo
 every FRI-SAT: Lagerpalooza with Grandmaster Whitney

LOLA'S

8230-103 Street, 436-4793
 every THU: Spinning Acid Jazz

OLD SCENA BUS BARNS

10330-84 Avenue, 439-3729
 SUN 25: 10 Foot Pole, Screw 32, Reset, 22 Jacks

PUBLIC DOMAIN

10167-112 Street, 423-7860
 every TUE: Tuesday Tantrum with DJ Dread Head
 every WED: Urban Grooves with DJ RS
 every THU: Trashateria with King Flux Alpha
 every FRI-SAT: DJ Vegas & Eddy Launchpad
 every SUN: Sacreligious Sunday with DJ Vegas

HEMAN

10551-82 Avenue, 433-3600
 every SUN: DJ Big DaDa
 every MON: Delicious DJ Brian
 every TUE: the Higher Level Hip-Hop with ASA
 every WED: Black Wednesday Scary Music for Scary People with DJ Black
 every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing
 every THU: Downstairs-DJ Code Red
 every FRI-SAT: DJ Mikey
 THU 22: Thrush Hermit, Superfriendz, Plum Tree
 MON 26: Puss N' Boots SPCA Fundraiser with the Velvet Olives
 FRI 30: Forbidden Dimension, the Mants

THE KEY

10030-102 Street, 423-7820
 THU 22: Curveball Abbey, Fifth Season, Muffler
 FRI 23: Field Day, Guy Smiley
 SAT 24: Chixdiggit!, Molly's Reach

THE MOOT

Private Member's Club, 10345-104 Street, 426-3150
 every THU: DJ Big Dada

BLUES & ROOTS

ALHAMBRA BOOKS

10309-82 Avenue, 439-4195
 SUN 1: Live Celtic Music

BLUES ON WHITE

10329-82 Avenue, 439-5058
 every SAT aft: Blues Jam
 THU 22-SAT 24: Billy Joe Green
 SUN 25: Battle of the Blues with Space Family Robinson and Rage of Angels
 MON 26-SAT 31: Incognito
 SUN 1: Battle of the Blues with Ellem N and Euphonic

BRANDI'S BLUES BAR

10375-59 Avenue, 988-5455
 every FRI-SAT: Strictly Blues Jam
 TUE 27-WED 28: Rhythm Lords

CITY MEDIA CLUB

6005-103 Street, 433-5183
 FRI 23: Old Reliable, Corb Lund Band
 FRI 30: Roach, Sky Pilots
 SAT 31: CKUA Fundraiser with Seanachie and Lester Quitzau

CORR'S

10407-82 Avenue, 433-1969
 every SUN: Acoustic Open Stage with Joe Birede & Toni-Rae

DEZIO URBAN LOUNGE

8111-105 Street, 439-3388
 every THU: Frenz of Azul

FATBOYZ

6104-104 Street, 437-3633
 every WED: Koliger Rault Band Host Open Jam

GASOLINE ALLEY

10993-124 Street, 448-0181
 every SUN: Blues Jam with the Rough and Ready Billy Joe Green Band

LA HARABA

10238-104 Street, 424-5939
 FRI 23-SAT 24: Los Caminantes
 FRI 30-SAT 31: Sonora Tropical

LOLA'S

8230-103 Street, 436-4793
 every WED: Jeff Hendrick's New York Groove

LUNAR BLITZ

10805-105 Avenue, 420-0200
 every TUE: Acoustic Open Stage
 every THU: Electric Open Stage

MARIO'S

4990-92 Avenue, 466-8652
 every THU: Lionel Rault & Gary Bowman

HICKY FINN'S

2 Fir, 10511A-82 Avenue, 439-9852
 every SUN: Open Stage Hosted by Everett LaRoi
 TUE 27-WED 28: Aaron Riches

HISTY ON WHITE

104588-82 Avenue, 433-3512
 every MON: Open Stage

MOODY WATERS

8211-111 Street, 433-4390
 FRI 23-SAT 24: Sophie & the Shufflehounds
 FRI 30-SAT 31: Lionel Rault & Gary Bowman

RAY'S

15211-111 Avenue, 486-3390
 FRI 23-SAT 24: Darrell Barr & Gordie Matthews

RED'S

WEM, 481-6420
 SUN 25: Rita Chiarelli

ROSE'S

10604-101 Street, 423-3499
 every SUN: Unplugged Open Stage Hosted by Jace

SARIENA'S

10158-97 Avenue, River Valley, 421-8904
 every WED: Folk Open Stage Hosted by Brian Gregg

SIDETRACK CAFE

10333-112 Street, 421-1326
 THU 22: Bill Bourne & the Radio Free Band-CD Release Party
 FRI 23: Kissing Ophelia, Chris Smith, Welcome
 SAT 24: Steve McGarrett's Hair, Gasoline Redhead
 MON 26: the Mayens-CD Release Party
 TUE 27: the Velvet Olives
 THU 29: Tractor Boy-CD Release Party, Marshall Tully
 FRI 30-SAT 31: Downchild Blues Band

SUGAR BOWL

Southside
 SAT 24: Wendy McNeill

TJ MAX

10805-105 Avenue, 413-9454
 every FRI-SAT: Open Stage with the Panheads

UPTOWN FOLKCLUB

Parish Hall, 12116-102 Avenue, 488-6649
 FRI 30: Stewart McDougall, Twisted Pickers

COUNTRY

C-WOODS

11733-78 Street, 479-8700
 FRI 23-SAT 24: Freebird

CHROMAFLAME HOTEL

8115-118 Avenue, 477-3565
 THU 22-SAT 24: Nightwing
 THU 28-SAT 31: Wichita

FIDOLENE'S ROOFT

8906-99 Street, 461-1358
 every MON: Open Stage & Jam
 every WED: Bluegrass Jam Session
 every THU: Old Time Fiddle Jam Session

MONTANA SALOON

16648-109 Avenue, 444-7474
 THU 22-SUN 25: Ken McCoy
 WED 28-SUN 1: Five Wheel Drive

SANDS MOTON INN

12340 Fort Road, 474-5476
 every FRI-SAT: Second Chance Band
 every SUN: Jam

WILD HORSE

16625 Stony Plain Road, 484-7751
 THU 22-SAT 24: Saylor Reins

WILD WEST

12912-50 Street, 476-3388
 every SAT aft: Jam; every MON: Jam
 THU 22-SAT 24: Curtis Grambo
 MON 26-SAT 31: Prairie Knights

POP & ROCK

HAND-IT 97

Grant MacEwan, JP Campus, Haar Theatre, 497-4302
 SAT 31-SUN 1: Battle of the Bands

BLACK DOG

10425-82 Avenue, 439-1082
 SAT 24 aft: Jane Hawley
 THU 29: the Velvet Olives

BOILER WEST

15120 Stony Plain Road, 484-6589
 SAT 31: Caged

CLUB CAR

11948-127 Avenue, 451-1498
 FRI 23-SAT 24: Seeing Double
 FRI 30-SAT 31: Muffler

CRAZY FOX

5552 Calgary Trail South, 414-6340
 FRI 23: Triple Dare
 SAT 24: Mykal Ammar-CD Release Party

DOG & BUCK PUB WEST

180 Mayfield Common, 489-7766
 every SUN: Open Jam with QED
 every TUE: Battle of the Bands
 FRI 23-SAT 24: China White
 TUE 27: Battle of the Bands with Euphonic and QED
 FRI 30-SAT 31: Headlong Walkers

GATOR'S

Regency Hotel, 75 Street & Argyll, 465-7931
 THU 22-SAT 24: the Nomads
 WED 28: Natch Factor
 THU 29-SAT 31: Dead Famous

HILLTOP PUB

8220-106 Avenue, 468-1777
 SAT 24: Thomas Frederick

HONORWITZ THEATRE

SUB, U of A, 451-8000
 FRI 23: Bruce Cockburn

ICE N' ICEY'S

10620-82 Avenue, 433-9411
 every WED: Ultimate Jam Sessions
 THU 22-SAT 24: Bobby Cameron Band
 TUE 27: Natch Factor
 THU 29-SAT 31: 100 Watt Bulb

KINGS KNIGHT PUB

9221-34 Avenue, 433-2599
 FRI 23-SAT 24: Murphy's Law
 FRI 30-SAT 31: Little Bones

PEOPLES

10620-82 Avenue, 433-9411
 every WED: B.Y.O.T.
 every THU: DJ TODDLER
 THU 22: Knockout, Guests
 FRI 23: Rusty Reed, Red Ants, Swingin' Ya Band, Hot Cottage
 SAT 24: Blue Locutus, Downtown Buddha Blues Band
 WED 28: Vetrek Ensemble, Steve Tymko
 THU 29: Lure, Choke, Side 67
 FRI 30: Xlith House, guests
 SAT 31: Pelt, the Mack, guests

RED'S

WEM, 481-6420
 every THU-SAT: Red's Rebels

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Avenue, 479-4266

every SUN: Jam Night

THU 22-SUN 25: Centrifuge

MON 26-SUN 1: Rhythm Slave

ROSIARIO'S

11715-108 Avenue, 447-4727
 every SAT: Winner of FRI's Battle of the Bands
 FRI 23: Battle of the Bands with Cheaper Than Rent and Rage of Angels

ROSE BOWL DOWNTOWN

10111-117 Street, 482-5152
 every SUN: Jam
 SAT 24: Tom Sterling's Flashback Review

ROSE BOWL SOUTH

6108-90 Avenue, 469-2877
 every SUN: Tom Sterling's Flashback Review

SHAW CONFERENCE CENTRE

7977 Jasper Avenue, 451-8000
 THU 22: the Glen Miller Orchestra

SPAGO

12433-97 Street, 479-0328
 FRI 30-SAT 31: Tom Sterling's Flashback Review

THUNDERDOME

9920-62 Avenue, 433-DOME
 FRI 23: Dio
 SUN 25: Quiet Riot

ZAC'S PLACE

9855-76 Avenue, 439-1901
 every TUE: Open Jam

JAZZ

BENNY'S

8409-112 Street, 413-4476
 FRI 23-SAT 24: Brett Miles

BLACK DOG

10425-82 Avenue, 439-1082
 every SUN: Root Down-Live Acid Jazz

FARROS

10307-82 Avenue, 433-4526
 every WED: Live Jazz

HELLO DELI

10725-124 Street, 454-8527
 THU 22: the Lori Biamonte Quartet
 TUE 27: the Rollanda Lee Quartet
 THU 29: the Helen Magerowski Quartet

JAZZ AND REFLECTIONS

Ritchie United Church, 9624-74 Avenue, 435-8170
 SUN 25 aft: Jim Brennan Trio
 SUN 1 aft: Tommy Banks & the PJ Perry Quartet

LA RONDI

Crowne Plaza, 10111 Bellamy Hill, 428-6611
 every THU-SAT: John Fisher & Johanna Sillanpaa

MANIFESTO

10043-102 St, 423-7901
 SAT 24: First Full of Pesos

NINA'S

10139-124 Street, 482-3531
 FRI 23-SAT 24: Charlie Austin & Erroll Zastre
 FRI 30-SAT 31: P. Charlie Austin & Erroll Zastre

SECOND CUP MOTH

8902-149 Street, 481-1239
 FRI 23: Bill Cramer
 FRI 30: Nick Riebeck

SECOND CUP DOWNTOWN

11210 Jasper Avenue, 421-4480
 SAT 24: Bill Cramer
 SAT 31: Nick Riebeck

SECOND CUP WHITE

10402-82 Avenue, 439-8097
 TUE 27: Nick Riebeck

YANDBIRD SUITE

10023-86 Avenue, 432-0428
 every TUE: Open Jazz Jam
 FRI 23-SAT 24: Eddie Shaw & the Wolf Gang

LOCAL PUBS

ANCHORS

2323-111 Street, Heritage Mall, 450-8227
 every FRI: Stevie Ray Johnson

B SCENE STUDIOS

8212-104 Street, 432-0234
SAT 24: Talent Showcase with Amanda Simpson, Natalie Wright, Justine Drakes, Kristin Mellott, Scott McLeod, Scott Campbell

CROWN & DENNY

13103 Fort Road, 478-2971
THU 22-SAT 24: Northwest Passage Newfie Weekend
SUN 25: Multiple Sclerosis Fundraiser THU 29-SAT 31: Dwayne Allen

DOG & DUCK PUB CAPILANO

5804-101 Avenue, 496-7602
FRI 23-SAT 24: Leigh Friesen Songwriter Open Stage
FRI 30-SAT 31: Leigh Friesen Songwriter Open Stage

DOG & DUCK PUB WEST

180 Mayfield Common, 489-7766
every SUN: Open Jam with QED
every TUE: Battle of the Bands
FRI 23-SAT 24: China White
TUE 27: Battle of the Bands with Euphonic and QED
FRI 30-SAT 31: Headlong Walkers

LION'S HEAD PUB

4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams

MIDBLOCK HOLMES SOUTH

10341-82 Avenue, 433-9676
FRI 23-SAT 24: AJ

MIDBLOCK HOLMES WEST

Bourbon Street, WEM, 444-1752
FRI 23-SAT 24: Tim Becker

TJ MAX CAFE

10805-105 Avenue, 413-9454
every FRI-SAT: Open Stage hosted by the Pan Heads

KARAOKE

BAR MAN'S

7522-178 Street, 481-7474
every other WED & SUN: Karaoke with Bam Bam Ray & Stormin' Norm

HAD-B

4249-23 Avenue, 461-2244
every THU & SAT: Karaoke

HEADLOUIS LOUNGE

5017-50 Street, 929-5515
every FRI: Karaoke

BILLY BOB'S

Continental Inn, 16625 Stony Plain Road, 484-7751
every TUE: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124
every SAT: Karaoke

BOILER WEST

15120 Stony Plain Road, 484-6589
every TUE-SAT: Karaoke; every SUN: \$1000 Karaoke Contest

CHICAGO JOE'S

11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S

86 Street & Milbourne Road, 433-5794
every TUE: Karaoke

CLIFF CLAYTON'S

9710-105 Street, 424-1614
every FRI: Fantastic Karaoke

CRAZY POK

5552 Calgary Trail South, 414-6340
every MON: Karaoke

CROWN & DENNY

Neighborhood Inn, 13103-Fort Rd, 478-2971
every TUE: Karaoke

DANNY HADISAW'S

89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

FRANKIE'S

3046-106 Street, 437-1887
every WED & FRI: Karaoke

KAS PUMP

114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty Pauline's Karaoke Show

KID LOUNGE

10044-82 Avenue, 433-5794
every THU & SUN: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484
every SAT: Karaoke

OLLIE'S

9945-50 Street, 466-3232
every MON & FRI: Karaoke

PIG'N WHISTLE

9912-82 Avenue, 432-0188
every WED & SAT: Karaoke

POLAR PUB

6825-83 Street, 413-1883
every MON: Karaoke

RAINBOW PUB

4005 Calgary Trail North, 461-0276
every WED-THU: Karaoke

THE HUBST

Private Member's Club, 10345-104 Street, 426-3150
every MON: Karaoke

ROSARIO'S

11715-108 Avenue, 447-4727
every THU: Karaoke

ROSE BOWL DOWNTOWN

10111-117 Street, 482-5152
every WED: Karaoke

ROSE BOWL OTTAWELL

6108-90 Avenue, 465-4761
every THU: Karaoke

ROSIE'S

10604-101 Street, 423-3499
every WED-SAT: Karaoke

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234
every SUN: Karaoke

SNA-NA-NA

10123-112 St., 423-3838
every MON: Karaoke

SPORTSMAN'S

145, 8170-50 Street, 462-6565
every TUE: Karaoke

STRATHERN

9514-87 Street, 465-5478
every WED: Karaoke

WHISTLE STOP

12416-132 Avenue, 451-5506
every WED: Karaoke

WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Road, 484-7751
every MON, SUN: Karaoke

WILD WEST

12912-50 Street, 476-3388
every TUE: Karaoke

WINDMILL

101 Millbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

COSMOPOLITAN MUSIC SOCIETY

8426-103 Street, 424-1461
SAT 31: Notre Dame des Bananes presents A Little Night Music

TUN YUES

Bourbon Street, WEM, 481-YUKS
THU 15-SAT 17: Mike Dambra, Tiny Glover, Kevin McGrath
THU 22-SAT 24: Scott Faulconbridge, Bob Chomyn, Ken Valgardson

CLUB NIGHTS

104 DISCOTHEQUE

10045-109 Street, 413-3476
every WED: Game Show Charity Night

1001 NIGHTS

10018-105 Street, 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUMPER

Kingsway Inn, 10812 Kingsway Ave, 479-4266
every TUE-SAT: DJ Kelly

CLUB LA

Leduc, 5705-50 Street, 986-4018
every MON, WED-SAT: DJ Stretch

KNEEHOUSE

13103 Fort Road, 472-9898
every WED: Chris Knight from Power 92
every THU: Ladies Night

THE N' 100'S

10620-82 Avenue, 433-9411
every THU: Student's Night

JAX SPORTS BAR

15327-97 Street, 476-6474
every WED: NHL Night with the Bear

KINGS NIGHT PUB

9221-34 Avenue, 433-2599
every THU: the Bear's Sled Dog Hosts Canadian Rocks Thursdays

BASH

11725B Jasper Avenue, 488-0235
every MON: Morbid Mon with DJ Cryptic Calvin
every TUE: DJ Ian Toxicated and DJ CD Skips
every WED: Dangerous Curves Lingerie Show
every THU: 80's Retro with DJ Spiderman and DJ Spin Doctor
every FRI-SAT: DJ Ian Toxicated and DJ Spin Doctor
every SUN: DJ Ian Toxicated and DJ CD Skips

PUBLIC DOMAIN

10167-112 Street, 423-7860
every TUE: Tuesday Tantrum with DJ Dread Head
every WED: Urban Grooves with DJ RS
every THU: Trastateria with King Flux Alpha
every FRI-SAT: DJ Vegas & Eddy Launchpad
every SUN: Sacreligious Sunday with DJ Vegas

RED'S

WEM, 481-6420
every SUN-WED: Kenny K's Sounds of the Past & Present

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Avenue, 479-4266
every SUN: Jam Night

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234
every FRI: Women Only
every TUE: Blind Draw Darts Jitney

SPORTSMAN'S CLUB

5706-75 Street, 413-8333
every Night: Dancing with DJ G



PUB
180 Mayfield Common

170 St. at
Stony Plain Rd.
(next to Country
Kitchen Restaurant)

"Your place in the
west end for
great live music."

May
23 & 24

**CHINA
WHITE**

May
30 & 31

**HEADLONG
WALKERS**

June
6 & 7

**LITTLE
BONES**

TRAGICALLY HIP TRIBUTE

June
13 & 14

**HELL-
RAZORS**

EVERY TUESDAY
THE WORLD FAMOUS
DOG 'N' DUCK
BATTLE OF
THE BANDS
GREAT PRIZES FOR WINNING BANDS

KARAOKE
EVERY THURSDAY
and SUNDAY
NIGHTS

LIVE MUSIC is REAL MUSIC.

May 22 • KNOCKOUT (from California) w/ Guests
May 23 • RUSTY REED / RED ANTS / SWINGIN' YA BAND / HOT COTTAGE
May 24 • BLUE LOCUTUS / DOWNTOWN BUDDA BLUES BAND
May 28 • VETREK ENSEMBLE / STEVE TYMKO
May 29 • LURE / CHOKE / SIDE 67
May 30 • XIHHOUSE w/ Guests
May 31 • PELT / THE MACK / w/ Guests

PEOPLES
NIGHTCLUB
10620 - 82 AVENUE
Sorry No Minors • InfoLine: 431-0020

**36 Bands
in May!**

Thank you. Thank you very much

EVERY WEDNESDAY: B-Y-O-I (Bring Your Own Tunes)
EVERY THURSDAY: CHEAP BEER NIGHT w/ DJ TODDLER

CHECK OUT OUR WEBSITE! > www.pubcrawler.com/peoples.htm

It's N' Iggy's
WE HAVE IT ALL!

Bobby Cameron Band
MAY 22-24

SMOOTH TUESDAY
Natch Factor
May 27

EVERY WEDNESDAY
JAM NITE
WITH YOUR HOST STEVE HOY
(Bring your axe!)

ESKIMO EXPRESS
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It's Exactly What's Going On Out There

E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING/ EVENTS/HAPPENINGS

BEARCLAW

10403-124 St. 482-1204

PORTRAITS OF RESISTANCE: New works by Jim Logan. May 24-June 6. Opening reception SAT, May 24, 2-4 PM.

THE DIMENSIONS ARE UNKNOWN

9, 10111-83 Ave.

Oil paintings by Peter Christas. SAT, May 24, 12-9 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

PROJECT ROOM: #13, SPIRIT AND PLACE DOMINGO CISNEROS AND YOUNG
ARTISTS: First Nations artist will work with a small group of young First Nations inner city artists to develop an installation presenting objects that have been gathered in the river valleys and ravines within Edmonton and wilderness areas outside the city. May 25-June 15. Opening SUN, May 25, artist in attendance.
DISREPRESENTATION: Seniors afternoon tour, THU, May 29, 2:30-4 PM.

OPPERTSHAMEN

5411-51 St. Stony Plain, 963-2777

BUILD SHOW: Parkland Potters Guild; Firedweave Fibre Arts Guild; Devonian Potters Guild; Edmonton Weavers Guild. May 29-June 23. Opening reception SUN, June 1, 1-4 PM.

SEMPERDIPT GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

IN A NEW LIGHT: 6 western Canadian artists, Sandy Champagne, Cecile Derkatch, Frank Haddock, Meta Ranger, Lorna Russell and Rene Thibault. May 31-June 24. Opening reception SAT, May 31, noon-5 PM.

WEST END

12308 Jasper Ave. 488-4892

HANGING GARDEN: A collection of paintings by Canadian artists in honor of the season of flowers. May 24-June 6.

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr., Campbell Business Park, St. Albert. 419-2676
http://www.compumart.ab.ca/bozena/arden.htm

CARTOON EXHIBITION: by Michael V. Tkaczky. ANGELO MARINO L.E.: Sports figures, prints.

ARTISTICALLY SPEAKING ART STUDIO

Callingtonwood Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTIST MARKET PLACE

Westmount Shopping Centre, 111 Ave. Goat Rd. 908-0320

Darlene (Anikina) Reid: Inuit Art. Until May 23.

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 467-1905

SWING OF SPRING: Members of Art Society of Strathcona County.

BOGERS, KIM

12310 Jasper Ave. 482-2854

ROD CHARLESWORTH: Landscapes in oils and whimsical pictures of children. 'til June 5.



149th Street
Friday, May 23
Bill Cramer
8902 • 149 Street
481-1238

Jasper Avenue
Saturday, May 24
Bill Cramer
11210 • Jasper Avenue
421-4480

Whyte Avenue
Tuesday, May 27
Nick Riebeck
10402 • 82 Avenue
439-8097

WHERE THE WORLD STOPS
FOR JUST A SECOND

DOUGLAS UDELL

10332-124 St. 488-4445

Group show, various artists including: Robert Scott, Tony Scherman, Monica Tap, William Perchudoff, Les Thomas, Dorothy Knowles & Alan Reynolds. Until June 7.

KEEL ONE GALLERY

202, 9644-54 Ave. 435-5384

Sylvia Dubrule. Thru May.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

VIKKY ALEXANDER: BETWEEN DREAMING AND LIVING: Installation and photographs based on fantasies we build for ourselves. Until June 15.

DISREPRESENTATION: An exploration of the range of abstract art currently being produced in Alberta, from pure abstraction and the reactions to it, to independent explorations. Until June 15.

NEW ACQUISITIONS: Works recently acquired by the gallery either through donation or purchase. These acquisitions reflect the gallery's priority for historical and contemporary Alberta art. 'til June 15.

THE POOLE FOUNDATION GIFT: Permanent Collection Exhibition. A survey of Canadian art from early 1800s to present.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402

NEW ACRYLIC WORKS ON CANVAS: 'til June 14

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 492-2081

THE KPMG SENIOR PRINTMAKING SHOW: Opening reception THU, May 29, 7-10 PM. 27th May-June 8.

THE THIMBLE GALLERY

BSMT, 10516 Whyte Ave. 432-0240

ROOD, PIENITUE: New work by Peggy Gahn. Thru May

FOYER GALLERY

Stanley A. Milner Library, 7 Sir Winston Churchill Sq. 496-7070

THE LIFE SERIES: Exhibit of art by Doris Paterson. Until May 29.

GALLERY DE JONGE

27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

GALERIE WOLTJEN

http://www.woltjenart.ca

Exhibit on the Internet: World Wide Web.

GARDENIA THEATRE FOTER

8712-109 St. 433-0728

IMAGES FROM THE DISTANCE: By Willie Wong.

GARDENIA GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-5066

Group show, Ruby Mah, Anne Billy, David Bolduc. Until May 24

HANCOCK HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

SACRED SEX: Curated by Dawn McLean, works by Neil Fierle, Liz Ingram, Lyndal Osborne, Anne Roberts. 'til May 31.

IMI GALLERY

10624-82 Ave. 433-6834

Recent works by Katy Morris and Susan Keane. Until May 30.

IRON AGE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

JAKE'S PICTURE FRAMING & GALLERY

10145-104 St. Main & 2nd Fl. 426-4649

Water colors and pastels by Artist Ellen Fry.

KAMENA GALLERY I

7510-82 Ave. 944-9497

SPRING COLORS: Student artists. New Prints by Vivian Thierfelder.

KAMENA GALLERY II

9939-170 St. 413-8362

TED HARRISON: Serigraphs (1983-1993). Until June 14.

LATITUDE 51

10137-104 St. 423-5353

SANCTIFIED FLESH: Video installation by Mary Kavanagh. Until May 31.

MANIFESTI

10043-102 St. 423-7901

LEFT TURN: Exhibition of social justice posters from around the world, reflecting over twenty years of activist issues, loan from the Centre for International Alternatives. Thru May.

MEMORIAL GALLERY

U of A Hospital, 8440-112 St. 492-4211

ORIGINAL VOICES—TWELVE ARTISTS WITH ABORIGINAL HERITAGE: There is nothing stereotypical or conventionally traditional about the images, materials or messages contained in the work. Until June 30.

METRICORDIA HEALTH CENTRE

16940-87 Ave. Garden Court Cafeteria, 484-8811, ext 6475

ART REMEDIES: Recent work by students from Arta's Upstairs Art School. 'til June 30.

MUTUAL CONSERVATORY

9626-96A St. 496-8755

Floral watercolors. Until June 1.

NORDART 2ND FLOOR GALLERY

10660-105 St. 426-7820

ART SHOW: Drawings by David Russell Steward. Until June 28.

OPPERTSHAMEN

5411-51 St. Stony Plain, 963-2777

Michael Mozi, pointillism; Maureen Olesky, glass; Heather Edwards, porcelain. 'til May 26.

Gallery Restaurant

Memorial Composite High School, Student work. Until June 15.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert. 460-4324

KIDS AT WORK: Water colors by Verna Thorp and Barbara Schaefer. Until May 31.

PROVINCIAL GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert. 460-4310

HIGH ENERGY: High School students from four St. Albert High Schools. Until May 31.

ROWLES AND COMPANY LTD.

Coopers & Lybrand Tower, Mezz. Level, 10310-103 St. 426-4035

Works by Angela Grootelaar, Sigrid Behrens, Eva Bartel, David Seghers, Elaine Tweedy, Audrey Pfannmuller. 'til May 31.

Oxford Tower, 10235-101 St

Acrylics by David Seghers. Until May 31.

Westin Hotel, The Pradera, 10315-100 St.

Pastels by Audrey Pfannmuller. 'til May 31.

ICOTY GALLERY

10411-124 St. 488-3619

A selection of landscape paintings by gallery artists. Featuring works of Wabumun Lake by Audrey Walton; also Pam Wilman, Robert Sindar, Nancy Day, Pierre Bedard, and Giles Bedard. 'til May 31.

SEMPERDIPT GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

New paintings, phantasmagoric work by Peca Rajkovic. Until May 27.

SNAP PRINT GALLERY

10137-104, back of Laude 53, 423-1492

Recent work by Bill Laing and Stuart Parker. Mixing traditional printmaking with drawing and painting and computer. Until May 31.

SPECIAL T-GALLERY

284 Saddleback Rd. 437-1192

MIXED PALETTE: Federation of Canadian Artists. Until June 14.

TAP NUDGE GALLERY

139-15333 Castle Downs Rd. Lake Beaumaris Mall, 413-0147

Featuring Song Birds by Gina Christofferson and water colors by Jim Sha.

VANDERLIELE

10344-134 St. 452-0286

Solo exhibition of recent paintings by David Cantine. Until May 26.

VICTORIA ART GALLERY

Victoria School, 1020-108 Ave. 426-3010

Sculpture and ceramics featuring Victoria students 3-D art works. Until May 30.

WEST END

12308 Jasper Ave. 488-4892

Claudette Castonguay, new works. 'til May 23.

CRAFT SHOWS

ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

FORGED & HEWN: Juried exhibition by members of the Southern Alberta Chapter of the Western Canadian Blacksmiths Guild and Woodworkers Alliance. Until June 28.

ALBERTA POTTERS

Extension Centre, rm 2-54, 8303-112 St.

Award-winning ceramic art. Until June 13.

QUILTERS' GUILD

Edmonton Room, Stanley Milner Library, 7 Sir Winston Churchill Sq. 450-3300

SPRING QUILT SHOW: Celebrating National Quilt Month, featuring a collection of quilt members recent quilts and wallhangings. FRI, May 23, 9 AM-9 PM, SAT, May 24, 9 AM-1 PM.

UCWEL ARTS AND CRAFTS MUSEUM

10825-97 St. Lower fl of St Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

MUSEUMS/DISPLAYS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St. Albert in 1909

HISTO WOOD

8711-82 Ave. 468-6983.

www.ouest.com/reportage. www.ouest.com

CANADA'S AVIATION HALL OF FAME
Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Starting May 31: 60's a Go-Go. 'til Jan 18.

CITY HALL

Sir Winston Churchill Sq., City Rm. 496-8256

1997 Corporate Display now on view.

Display of Hull: Our Twin City >Ongoing.

Easter Seal Abitibi Council Display: Until May 24

DEVONIAN BUTANIC GARDEN

5 km North on Hwy 60, 987-3054

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave. 422-1970

THE EDMONTON SCHOOLBOYS BAND (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre; Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

FORT EDMONTON PARK

South Edm Quessell Bridge, West of Whitemud Park, 496-8787

Step into the fur trade era in the 1846 Hudson's Bay Fort, explore a frontier town on 1885 St, a brand-new city on 1905 St. • EDMONTON REGIONAL HERITAGE FAIR: presented by students of local heroes events, and history. SAT, May 24, 10 AM-4 PM.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Waterdale Hill, 496-4852

SUNDAY OPENINGS: 1-4 pm. TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century. Until Sep 28.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, pdwy, 422-3982

Visit Alberta's premier architectural attraction.

MUSE HERITAGE MUSEUM

St. Albert P. 5 St. Anne St. St. Albert. 459-1528

JUNGLE FEVER: Musee Heritage Museum will be transformed into the deep, dark Mahani Jungle. Until July 3. SAT 31: 13th Anniversary Picnic behind St. Albert Place, on the banks of the river. 12-3 PM.

MILITARY CONSERVATORY

9626-96A St. 496-8755

PARIS IN THE SPRING: Hydrangeas, Daisies and European varieties. Until June 1.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St. 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

1245-102 Ave. 453-9131

Gallery Spolite: SUN 25: Who was Genghis Khan? Insight into the man.

Main Feature Galleries

SOCCER
Clarke Stadium
SUN 25: Celebrity Soccer Match, 3:30 PM

LITERARY EVENTS

ALHAMBRA BOOKS
10309-82 Avenue, 439-4195
FRI 30: Poetry and music performance by Lara Yule

MISTY ON WHYTE
104588-82 Ave, 433-3512
every SUN: Open Stage Poetry and Prose

NUTS & BOLTS
Various Locations, 439-7814
THU 29-SAT 31: Building Your Future As A Writer-Seminar

ORLANDO BOOKS
10640-82 Avenue, 432-7633
FRI 31: Don Trembath-Book Launch
FRI 30: Open Stage Poetry

TJ MAX
10805-105 Avenue, 413-9454
every WED: Poetry Reading

MEETINGS/LECTURES/WORKSHOPS

BOYS & GIRLS CLUBS
Six Locations, 483-5599
weekly: Parent Talk-Talking to Your Children

DEVONIAN BOTANIC GARDEN
5 km N. on Hwy 60, 987-3054, 987-2064
THU 22: PRIMULAS FOR PLEASURE, 7-9:30 PM
SUN 25: SPRING MUSHROOMS, 10 AM-4 PM
TUE 27: WILD EDIBLES
WED 28: WOODY ORNAMENTALS WORKSHOP, 6:30-10 PM
THU 29: NATIVE WILDOFLOWERS FOR WOODLAND & PRAIRIE GARDENS, 7-9:30 PM
UBALT PLACESWAP COMMUNITY COLLEGE
497-4301
MON 26-MON 16: Sculpting the Human Hand

PUBLIC MEETING
Bishop Greshuk Sch, 17330-91 St, 496-6211

THU 29: Discussing changes to the Eau Claire and Bell River Neighbourhoods

SCHIZOPHRENIA SOCIETY OF ALBERTA
Rm. 3R03, Edmonton General Hospital, 452-4661
TUE 27: New Research Into Schizophrenia-Lecture

SNAP/WORKSHOP
10137-194 St. S. F. 423-1492
DRAWING FOR PRINTMAKING: June 18-Aug 6

TOASTMASTERS
City Hall, Heritage Room, 988-8563
every WED morn: Brush up on Your Public Speaking

WARD MEETING
Westlawn School, 9520-165 Street, 496-8200

TUE 27: Ward 4 Meeting with Councillors and the Mayor

VARIETY

FORT EDMONTON PARK
Fox Drive & Whitemud, 496-2995
SAT 24: Edmonton Regional Heritage Fair

HOPI
WVEM, 481-6420

every THU: Ladies Night
RIUIDLE PARK
496-7275

SUN 25: Wheely Fun Day

SHAKESPEARE'S
10306-112 Street, 429-7234

SUN 24: Kid's Day

SIDETRACK CAFE
10333-112 Street, 421-1326

every SUN: Variety Night

STREATHY
10127-100A Street, 413-6294

every MON: CD Swap

WESTMOUNT FITNESS CLUB
451-9248
SUN 25: Westmount Spring Run-off, 5k or 3k

KIDS STUFF

CALDER LIBRARY
12522-132 Avenue, 496-7090
every THU: Pre-School Storytime

CAPILANO LIBRARY
Capilano Mall, 496-1802
every TUE: Hey Diddle, Diddle
every THU: Once Upon A Time

CASTLEDOWNS LIBRARY
15333 Castledowns Road, 496-1804
every TUE: Time for Twos
every WED: Pre-School Storytime

EDMONTON ART GALLERY
2 Sir Winston Churchill Square, 422-6223
SUN 25: What is Abstract Painting?

HIGHLANDS LIBRARY
6710-118 Avenue, 496-1806
every TUE: Pre-School Storytime
every THU: Time for Twos

JOYVILLE LIBRARY
8310-88 Avenue, 496-1808
every TUE: Time for Twos
every WED: Pre-School Storytime

JASPER PLACE LIBRARY
9010-156 Street, 496-1810
every WED & THU: Pre-School Storytime

LONDONDERY LIBRARY
Londonderly Mall, 496-1814
every TUE & WED: Pre-School Storytime

STANLEY A MILNER LIBRARY
7 Sir Winston Churchill Square, 496-7000
every MON: Drop-In Daycare

MILLWOODS LIBRARY
Millwoods Towne Centre, 496-1818
every TUE, WED, & THU: Pre-School Storytime; every FRI: Time for Twos

SHAKESPEARE'S
10306-112 Street, 429-7234
SUN 24: Kid's Day

SOUTHGATE LIBRARY
Southgate Shopping Centre, 496-1822
every TUE/WED/THU: Pre-School Storytime

SPRUEWOOD LIBRARY
11555-95 Street, 496-7099
every THU: Pre-School Storytime

STREATHCONA LIBRARY
8331-104 Street, 496-1828
every TUE: PRE-SCHOOL STORYTIME

WOODCROFT LIBRARY
13420-114 Avenue, 496-1830
every WED: PRE-SCHOOL STORYTIME

CLASSICAL

ALBERTA COLLEGE CONSERVATORY
Muttart Hall, 10050 Macdonald Dr, 425-7401
TUE 27: Maria Milar-Violin, Michael Rose-Piano
FRI 30: Festival City Winds

CITY HALL
1 Sir Winston Churchill Square, 4457-5136
SUN 25: Children's Choral Choir

EDMONTON SYMPHONY
Jubilee Auditorium, 11455-87 Ave, 451-8000
SAT 24-SUN 25: Magnificent Masters Series-Boris Belkin, violinist

FESTIVAL PLACE
100 Festival Way, 449-3378
SUN 25: Take 3 Woodwind Trio; Strathcona County Community Orchestra

MCDUGALL CONCERT ASSOCIATION
McDougall Church, 10086 Macdonald Dr, 469-4964
WED 28-THU 29: Chamber Music of Brahms

U OF A MUSIC DEPARTMENT
Convocation Hall, U of A, 467-1042
FRI 23: To Russia With Love- Cello

Highlights

Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday

THU MAY 22

THE CHAMBER MUSIC OF JOHANNES BRAHMS
McDougall United Church, 10086 Macdonald Drive, 469-4964

Featuring the Trio in B major for violin, cello and piano
Time: 8:00pm
Ticket: adult \$20, student/senior/kid \$10

THE GLEN MILLER ORCHESTRA IN CONCERT
Shaw Conference Centre, 9797 Jasper Ave, 451-8000

Proceeds benefit the Muscular Dystrophy Association
Time: cocktails 5:30pm, dinner 6:30pm, dancing 8:00pm; Ticket: \$75

FRI MAY 23

BRUCE COCKBURN IN CONCERT
Myer Horowitz Theatre, SUB, U of A, 451-8000

Imagine what he could do with a rocket launcher
Time: 7:00pm & 10:00pm; Ticket: \$29

DID IN CONCERT
Thunderdome, 9940 Argyle Rd, 433-DOME

Heavy metal standard
Time: doors at 6:00pm
Ticket: advance \$14.95, at the door \$19.95

TO RUSSIA WITH LOVE - A CELLO EXTRAVAGANZA

Convocation Hall, Arts Building, U of A, 451-8000

A fundraising concert to send cello students to the World Cello Congress
Time: 8:00pm
Ticket: adult \$20, student/senior/kid \$10

SAT MAY 24

EDMONTON REGIONAL HERITAGE FAIR
Fort Edmonton Park, Whitemud & Fox Dr, 496-6977

Edmonton from the eyes of students
Time: 10:00am-4:00pm; Ticket: \$3.35-\$6.75

SUN MAY 25

QUIET RIOT IN CONCERT
Thunderdome, 9940 Argyle Rd, 433-DOME

Come On Feel the Noise
Time: doors at 6:00pm
Ticket: advance \$14.95, at the door \$19.95

RITA CHIARELLI IN CONCERT
Rods, West Edmonton Mall, 481-6420

Blues chanteuse
Time: 9:30pm
Ticket: advance \$3, at the door \$5

DREAMSPEAKERS

Festival
2nd Annual
Aboriginal Film Awards
& Banquet

Friday, May 30, 1997
Mayfield Trade Centre, 16615 - 109 Avenue
Rooms D, E, & F



Award Presenters

Michael Greyeyes • Adam Beach • Ryan Black • Billy Merasty
Jennifer Podemski • Michael Thrush • Fidel Moreno • Sonny Skyhawk • Eric Schweig
Renea Morriseau • Herbie Barnes • Thomas King • Darrell Dennis

V.I.P. Reception begins at 5:00 p.m. - a chance to meet and mingle with the stars! Doors open at 6:00 p.m.
Banquet and Awards Ceremony begins at 7:00 p.m.



Tantoo Cardinal
Master of Ceremonies



Gordon Tootoosis
Honorary Participant

Entertainment by
Freebird Band and Claude McKenzie
followed by

Little Island Cree • Little Thunderbirds
Doonooch Aboriginal Dancers
Jerry Alfred and the Medicine Beat • Keith Secola
Wapistan • Calvin McCallum

Early Birds get preferred seating
All tickets must be paid for in advance. No pickups at the door.

Presentation of the 4th Annual Alanis Obomsawin Award
Special Tribute to Gordon Tootoosis



For tickets or more information:
Dreamspeakers Festival
#201, 15620 - 111 Avenue
Edmonton AB T5M 4R7
Tel (403) 451-5033 • Fax (403) 452-9042

MAY 26 - JUNE 1, 1997
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Another **FUNKY FUNDRAISER**
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The coffee's on! Bring a friend and support **The Fringe** on either Saturday May 24th or 31st from 2-4 p.m. at our house in the heart of Old Strathcona

- The Arts Barns - 10330-84 Avenue.

CATCH THE WAVE!

Live entertainment! Coffee donated by Second Cup on Whyte!
You can win a print by renowned Edmonton artist Toti.

Minimum \$6 donation
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CR/0528/look

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CR/0522

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na/0515

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CR/0529

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Tuesday open stage with Bitter Pill.
Friday open stage with Terry & Rob

na/0501

MASSAGE THERAPISTS

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9-10592-109 St. 423-0292
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AND HAULING
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na/0515

CR/0612/moving

MOVING SALE

The Great Designers Guild is having a Moving Sale. Sat
May 24, 10-5pm at the Empire Building, 10th floor, 10080
Jasper Ave. Call Monique at Simply the Best 477-3364

na/0522

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MP Painting

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* Professional workmanship
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* Free Estimates

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CR/0522/imp

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447-3651

na/0515

CR/0612/stone

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Touch therapy in the comfort of pets home

CR/0410

Affectionate kitten to give away. 7 months old, has shots,
not spayed, black & white female. Call 477-5800

CR/0522

GUINEA PIGS. Irresistible babies, all coat types,
included hairless, males & females, \$6-\$40.
Call 455-0521

CR/0520

PLANTS & TREES

TREES - BARE ROOT

Common Lilac 2-3'\$5.00
Common Dogwood 18"\$2.00
Green Ash, 2-3'\$3.25
Mayday 2-3'\$4.00
Container Stock Available
1ST CHOICE TREE NURSERY
939-4448

CR/0522/tree

PSYCHICS

A PSYCHIC reading can help deal with your past and
make your future "your" choice, not chance.
Call 467-2849.

CR/0529

PHOTOGRAPHY

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CR/0605

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CR/0515/remax

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CR/0529/carp

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CR/0522

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CR/0529/rev

SHARED ACCOMMODATIONS

Roommate to share with 3 other artists in Smoking house.
Main floor room plus shared kitchen & bath. \$275/month.
Call 455-2863.

CR/0522

2 Bedroom condo near U of A, to share with non-smoker
\$375/month. All utilities included. D.D. \$300. Laundry,
fireplace & dishwasher included. Call Joanne 434-6460.

CR/0529

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or

e-mail neon@connect.ab.ca.

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TICKETS

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na0512

CAN YOU PROVIDE A HOME FOR AN INDEPENDENT YOUTH?

TURNING POINTS, is a community service of the Boys' & Girls' Clubs of Edmonton. We are seeking adults who will provide a home, and support, for youths (15-18 years), while they develop the skills they need to live independently. Financial remuneration is provided. For more information, phone TURNING POINTS at 422-6038

na0515

Hempfest 97 is looking for volunteers for their September First celebration: Info booth workers, fashion show models and dressers, actors, etc. Call Amanda at 910-9388 if interested.

na0516

NEW HOME IMMIGRATION HOST PROGRAM
Matches new immigrants with Canadian Friends for learning, friendship, & fun. Volunteer Today!
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na0515

Use your talents to help CWA raise funds by busking throughout the summer. Call 424-0287 for more details.

na0515

Volunteers have helped the Edmonton Street Performers Festival earn an international reputation as "the best" in the world. If you'd like to be a part of it, call Patricia Campbell at 425-5162.

na0508

The CANADIAN DIABETES ASSOCIATION is looking for volunteers to be Raffle Ticket Sellers at Special events and malls throughout Edmonton. You can help! For more information. Call 423-1232.

na0501

The Centre for International Alternatives is hosting the Global Visions Festival at the end of September. Volunteers get free access to the festival. Call Scott Harris 439-8744

na0510

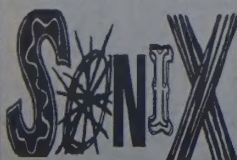
The Works requires energetic spirits to volunteer for the 12th Annual Festival. Work as exhibit attendants, tour guides, family program assistants, exhibit preparators, etc. Call 426-2122

na0513

French and Spanish students need Alberta homes for 4 weeks this summer as part of an international summer exchange program operated by NACEL Canada. Placements must be made by June 1. Call Allan Jack, 431-8338 or the Provincial Office, 929-2814.

na0522

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Not Necessarily the Horoscopes

By Samson and Patrick Chui

AQUARIUS (JAN. 20-FEB. 18) Princess Di will sell some of her old dress collection this week and you will be tempted to see the catalogue. Maybe you should wait—the catalogue costs \$2,800! Wowza! That's more than most women (and drag queens) spend on dresses during their entire lives.

PISCES (FEB. 19-MAR. 20) Finally, after buying all those gemstones and having your wallet completely emptied you will hear good news. The woman you are chasing after is finally beginning to swoon. Keep at it! If the following night you enjoy her not, take me from this world of treachery and devise engines for my life.

ARIES (MAR. 21-APR. 19) YOU will go out to the CARE beAr show this week and be seated behind a SMELLY British person. Make sure you don't YAK all over the poor stinking BOY.

TAURUS (APR. 20-MAY 20) This week you will ponder what getting old means. It's too bad that you're getting closer to that age where putting the word "adult" in front of words really sucks. Before you started getting decrepit, the word "adult" referred to liquor, women and gambling. Too bad it means diapers and nursing homes now. Ha, ha.

GEMINI (MAY 21-JUNE 20) You will go to the new Meg Ryan movie this week, *Addicted to Love*, where she will attempt to redefine herself as an actress and no longer play "perky" parts. In other words, her boobs are starting to sag.

CANCER (JUNE 21-JULY 22) This week you will see a man stabbed outside of a Northside bar. The police will attribute it to a gang called

the "North Side Boys." Get down, get down, stab someone on our side of town. Check out what their girlfriends "the lice girls" are doing. I think they put out a new single, "I Wannabe Free of STD." It shouldn't be hard to catch them, taking into consideration that they're all under 16 and can't drive (or afford cars). Why don't they give copies of the suspect photos to ETS? Like that was a hard arrest...

LEO (JULY 23-AUG. 22) You'll see the new Spielberg film this week—*The Lost World*, a movie with lots of dinosaurs. Not to be confused with the recent *Cosby* series.

VIRGO (AUG. 23-SEPT. 22) Summer is coming and this means the risk of running into huge bloodsucking parasites: *Bloc Quebecois*.

LIBRA (SEPT. 23-OCT. 22) This week, in a desperate attempt to find a date you will begin to imitate wildlife mating calls—specifically, the cricket's mating call. In case you are unfamiliar with it, this consists of making noise by vigorously rubbing your legs together. With this mating call, it actually doesn't matter if you get a date or not.

SCORPIO (OCT. 23-NOV. 21) You will be horrified when you find out the city wants to close down the wino park downtown. You know, that place where drunken guys with big fat beer bellies hang out. Now where will they go to hire *Sunshine Boys*?

SAGITTARIUS (NOV. 22-DEC. 21) Holy shit! You will read about a woman who meets and marries a "guy" over the Internet and discovers that the "guy" is really a woman. The woman will sue the tranny for over \$300,000 for damages to her personality! Damages! For what? Being stupid? It's a good thing they don't do that all the time or you'd have to be a lot richer if you wanted to date.

CAPRICORN (DEC. 22-JAN. 19) This week you will save time by faxing your letter bomb.

REAL-LIFE TELEPERSONALS™ PRESENTS: "The 1st call" Spring 1998



WAYNE LAM - 34,
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PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

Im a 30 yr. old, attractive, slim, beautiful single mother of two children. I attend school full-time & work part-time. I'm looking for that special someone who's employed & has goals. He would have a zest for life & enjoy children. If this sounds like you, please leave me a message. Box 9940

My name is Caprice. I'm 5'5" tall, 115 lbs, with long blonde hair & blue/green eyes. I work out regularly. I'm very romantic, but I'm not really looking for anything too serious right now. I'm looking for friendship & casual dating. I'm looking for a guy who's fairly tall, nice body & takes very good care of himself & has a good attitude. Most good looking guys tend to be conceited & that doesn't go too well with me. If you're interested, box me back. Box 3143.

This is Mika. I'm 18 yrs. old, 5'6" tall, full-figured with shoulder length, reddish brown hair & blue eyes. I'm looking for an open-minded man who's 18-24 yrs. old, emotionally & financially stable, & has a sense of humour. If you know how to treat a lady & you're interested, box me back. Box 2927.

My name is Corine. I enjoy music, dancing, spending time getting to know new people & much more. I enjoy someone who's fun, outgoing & spontaneous. If that's you, box me back. Box 9967.

Im outgoing, friendly & fun to be with. I'm looking for a long term, steady relationship with someone who has the same qualities. I'm easy to talk to & enjoy a great number of activities. I'd like to start off as friends & see how it goes from there. I'm 29 yrs. old, 5'9" tall, with red hair, intense brown eyes & a great smile, or so I've been told. If you'd like to meet, or just talk, box me back. Box 4350.

Im Jenn. I'm 5'8" tall, 185 lbs, with long light brown hair & hazel eyes. I'm 19 yrs. old. I'm looking for someone who's 19-25 yrs. old. I enjoy playing pool, movies & a much more. I'm a non-smoker & social drinker. If you're interested, & you would like to know more, box me back. Box 2144.

My name is Marilyn. I'm 42 yrs. old, 5'7" tall with brown hair & blue eyes. I'm also full-figured. I'm looking for a non-smoking, single man, his mid-30's to mid-40's. I prefer the more stocky build. I prefer shy. I enjoy comedy, movies, camping, fishing, playing pool, socializing with friends & much more. If you're interested, please box me. Box 1270.

My name is Adeline. I live out on a farm & I guess I'm a very lonely woman. I'm looking for a discreet encounter with a man in the city. I'm 5'6" tall, 110 lbs, with wavy, long, dark brown hair & dark brown eyes. If you're interested, box me back. Box 9197.

My name is Julie. I'm just seeing what everyone is up to & if anything is happening. I'm a 29 yr. old, Native female with two kids. If that's a problem, I don't know. I'm looking into some discreet meetings or casual encounters, or whatever. Box 6098.

Im 5'6" tall, very attractive with brown hair & brown eyes. I have a slim to medium build. I'm a smoker, the mother of one & in my mid 30's. I guess I'm looking for my knight in shining armor for that special, long term relationship. I like to be treated like a lady & an equal. I have good morals & values. I'm looking for someone 38-44 yrs. old, tall, dark & handsome, slim, moustache & brown or hazel eyes. I must be well-groomed, have an easygoing personality & a sense of humour. If this sounds like you, get back to me. Box 7539.

Do you like walking on the wild side sometimes, get away from the norm of everyday life? I know I do. The problem is that I have no one to walk with me. I'm happy with anything from relaxing at home to trying to invent new positions. Take your pick. I'm 27 yrs. old, 5'9" tall, with short red hair, blue eyes & a full, voluptuous figure. I can be normal looking one minute & then exotic the next. I always have a smile & I don't take no for an answer. I'm turned off by lying, immaturity, excessive drinking & irresponsibility. If any of this sounds interesting, & you want to find out more, leave me a message. Box 10036.

My name is Laurie. I'm a single, white female, 5'9" tall, 145 lbs. I enjoy going for coffee, watching hockey games & all that sort of thing. I really like to go out & have a good time. If you're interested, box me back. Box 10039.

Im Tracy. I'm 21 yrs. old & I'm looking for friendship & nothing more. I'm not interested in any sexual fetishes, hot talk or any of that stuff. I'm just looking for someone to talk to & maybe hang out with every once in a while. If you're interested, box me back. Box 8129.

Im an easygoing kind of girl who likes a guy who knows how to make me laugh. If this sounds like you, box me back. Box 10043.

Im a professional lady looking for a man to match my interests. I'm honest, full of humour, open-minded, romantic & I like to listen to good music & dance. I'm very faithful in a relationship. I'm attractive, 70 kilos, 160 cm, with brown hair & brown eyes. I'm 39 yrs. old & single. I will consider only serious calls. I'm looking for a serious relationship. Box 6098.

Well, I suppose this is the 1990's version of that old story of boy meets girl, boy tries to get girl, boy loses girl to some guy in box whatever. I'm a 34 yr. old female with brown hair & blue eyes. I have a heart shaped, sensual face with soft features. I'm 5'11" tall, 130 lbs. & I do work out. I'm professional & easygoing, casual & I'm interested in meeting someone who's the same. I'm well-educated, but don't need you to be. If you're kind, caring & interested in more than superficiality, I'd be interested in speaking to you. Box 2340.

This is Miti. I'm 26 yrs. old, no dependents. I'm not being satisfied as I want to be. If you're interested, please tell me your height, whether you're a dog or cat person (Don't laugh, that's very important to me.) & if you have the opportunity to take me on a date, where would you take me & why are you looking for an unavailable woman. I'm not looking for anyone out of town, because I do want something long term, discreet & very clean. Box 2686.

Im 5'6" tall, red hair & green eyes. I'm an active person with a great personality. I love kids & animals. I'm a smoker with no dependents. I enjoy dancing, movies, long walks & just being with someone. The outside doesn't matter. I only care about the real you. I'm 18 yrs. old & I'm looking for a guy who's 18-24 yrs. old. If you're interested, box me. Box 5156.

Im 27 yrs. old & I'm looking for a change in my life. I'm hoping to meet someone who's active, but still doesn't mind just casually relaxing with some TV every once in a while. You should be open to new things & new ideas. Preferably, you'd be a non-smoker. I'm looking for someone who enjoys life & all it has to offer. If interested, call Box 8918.

My name is Shelley. I'm a 34 yr. old, single mother of two children. I'm considering good looking. I've never had a problem finding a man, it's just finding the right one. Some of my interests are camping, skiing, & I love to dance. I enjoy activities where my children can be included. I do have a good sense of humour & the person I'm looking for should too. If any of this sounds interesting, get back to me. Box 5349.

Im 6'2" tall, 170 lbs, with long brown hair & brown eyes. I'm lean, thin & athletic. That's what I look like, & mentally, I'm OK too. I'm looking for some people to talk with on the system. I'm just looking for someone who leads an ordinary life, like myself, just gets along fine with everyone. If you're interested, box me back. Box 4258.

Im Myles. I'm an overly fit, rock & roll man with long hair & I have no money, but that's OK, because I have love & I go to church & stuff, so I need a fit woman who's a rock & roll lover. To hear more, please call Box 6753.

Im a 35 yr. old, single male. I'm a professional musician as well as I'm self-employed on the side, as I like to live normal, whatever that means. I'm looking for a casual relationship with a lady who would let me worship her feet. I've been into feet for a very long time, since I was a young child. I promise not to let you down & perhaps we might even become friends. If you're interested, please box me back. Box 9236.

Im Paul. I'm an attractive, 39 yr. old, 5'9" tall, 185 lb. male with shorter brown hair & brown eyes. I'm a smoker & casual drinker. Some of my interests are working out, movies, tennis & cycling. I'm tired of the bar scene & the woman I would like to meet would be 24-35 yrs. old & of slim to medium build. Box 6842.

Men seeking Women

Do you like wine, candlelight, hot tubs? Do you wish to have an ongoing relationship on a casual basis? If you're 23-38 yrs. old, attractive & dating box me. Box 5371.

Im Larry & I'm looking for an intimate encounter with a young female in her 20's. I'm 29 yrs. old, 5'11" tall, with hazel eyes & light brown hair. I'm slim & a non-drinker. I'm a nice looking man & would like to meet someone for a casual encounter. If that's you, get back to me. Box 7893.

Here are the cold, hard facts. I'm 24 yrs. old, 6'1" tall, 195 lbs, with blond hair & blue eyes. I'm just looking for a girl who can take up some of my time & maybe end up taking a lot of my time as the years & days go on. I'm not really concerned with what I'm doing as much as who I'm doing it with. I don't smoke & only drink occasionally. If you've got something you want to say or something else you want to hear, get back to me. Box 1416.

My name is Paul. I'm an attractive, 39 yr. old, 5'9" tall, 185 lb. male with shorter brown hair & brown eyes. I'm a smoker & casual drinker. Some of my interests are working out, movies, tennis & cycling. I'm tired of the bar scene & the woman I would like to meet would be 24-35 yrs. old & of slim to medium build. Box 6842.

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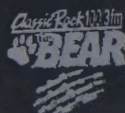
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